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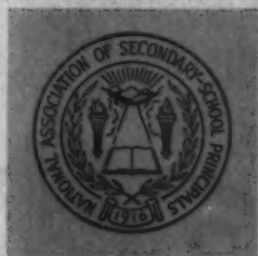
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THE

Bulletin

OF THE NATIONAL ASSOCIATION

OF SECONDARY-SCHOOL PRINCIPALS



Art Education in the Secondary School

SERVICE ORGAN FOR AMERICAN SECONDARY SCHOOLS

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The Bulletin

OF THE NATIONAL ASSOCIATION OF Secondary-School Principals

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1201 Sixteenth Street, N.W., Washington 6, D. C.

Preface

THIS publication was designed to acquaint members of the National Association of Secondary-School Principals with an overview of the field of art education as it relates to junior and senior high schools. The question and answer format was adopted in the hope that this approach would be particularly helpful to busy secondary-school administrators.

After the project outline was drafted, leading art educators were asked to evaluate it and to make suggestions for its improvement. I am particularly grateful to: Jack J. Arends, *Professor of Art*, Teachers College, Columbia University, New York City, New York; Luke F. Beckerman, *Supervisor of Art*, Public Schools, Scarsdale, New York; Ruth E. Halvorsen, *Supervisor of Art*, Portland Public Schools, Portland, Oregon; Reid Hastie, *Professor of Art Education*, University of Minnesota, Minneapolis, Minnesota; Edith M. Henry, *Associate Professor of Art*, Long Beach State College, Long Beach, California; Charles M. Robertson, *Professor of Art Education*, Pratt Institute, Brooklyn, New York; Helen C. Rose, *Supervisor of Art Education*, Richmond Public Schools, Richmond, Virginia; and Harold A. Schultz, *Professor of Art Education*, University of Illinois, Urbana, Illinois, who made many valuable contributions to its final form.

The actual writers of the manuscript are: Archie E. Bauman, *Director of Art Education*, Cedar Rapids Public Schools, Cedar Rapids, Iowa; Youldon C. Howell, *Coordinator of Art Education*, Pasadena City Schools, Pasadena, California; Ann M. Lally, *Principal*, John Marshall High School, Chicago Public Schools, Chicago, Illinois; Leven C. Leatherbury, *Supervisor of Art Education*, San Diego City Schools, San Diego, California; Bernice Magnie, *Supervisor of Art*, East Orange Public Schools, East Orange, New Jersey; Mary Adeline McKibbin, *Director of Art*, Pittsburgh Public Schools, Pittsburgh, Pennsylvania; Carl Reed, *Professor of Art Education*, State University College of Education, New Platz, New York; Edwin Ziegfeld, *Head of the Department of Fine and Industrial Arts*, Teachers College, Columbia University, New York City, New York. Each of the writers has had extensive experience in the teaching, supervision, and administration of art education in the secondary schools.

As the work of the writing team progressed, many art educators forwarded suggestions and others proffered valuable criticisms of various parts of the manuscript. Those who assisted in this way include: Rosemary Beymer, *Director of Art Education*, Kansas City Public Schools, Kansas City, Missouri; Jack Birch, *Chairman of the Department of Special Education and Rehabilitation*, School of Education, University of Pittsburgh, Pittsburgh, Pennsylvania; Martha Christensen, *Supervisor of Art Education*, Louisville Public Schools, Louisville, Kentucky; Stanley H. Cohen, *Director of Art*, Oakland City Unified Schools, Oakland, California; Katherine Comfort, *Supervisor of Art*, Board of Education, The City of Atlanta, Georgia; Isabel Connor, *Supervisor of Art*, Long Beach Unified Schools, Long Beach, California; Edward Dauterich, *Supervisor of Art Education*, Cincinnati Public Schools, Cincinnati, Ohio; Wayne Dean, *Art Consultant*, San Bernardino County Schools, California; Marion Quin Dix, *Director of Art Education*, Elizabeth Public Schools, Elizabeth, New Jersey; Catherine P. Filmer, *Art Teacher*, Cottage Grove High School, Cottage Grove, Oregon; Philoma Goldsworthy, *Supervisor of Art Education*, San Jose Unified Schools, San Jose, California; Helen Copley Gordon, *Director of Art*, Detroit Public Schools, Detroit, Michigan; Polly Gratner, *Art Supervisor*, Santa Ana City Schools, Santa Ana, California; Fred R. Holland, *Consultant in Art Education*, San Bernardino City Schools, San Bernardino, California; Aylsworth Kleihauer, *Art Education Supervisor*, Los Angeles City Schools, Los Angeles, California; Mary McMullan, *Consultant of Unified Arts*, Oak Park Public Schools, Oak Park, Illinois; Robert R. Randleman, *Chairman of the Related Arts Department*, University High School, University of Minnesota, Minneapolis, Minnesota; Philip P. Resnack, *Coordinator of Art Education*, Santa Monica Unified Schools, Santa Monica, California; Grace Sands Smith, *Director of Art Education*, Houston Public Schools, Houston, Texas; Margaret L. Triplett, *Director*, Norwich Art School, Norwich, Connecticut; Archie M. Wedemeyer, *Director of Art*, San Francisco Unified Schools, San Francisco, California.

The entire committee is indebted to Ralph G. Beelke, *Executive Secretary* of the National Art Education Association, for his inspirational leadership and his tireless aid in every phase of this undertaking.

ANN M. LALLY, *Guest Editor and Committee Chairman*
National Art Education Association
ELLSWORTH THOMPSON, *Executive Secretary*
National Association of Secondary-School Principals

CHAPTER I

Introduction

1. Is Art in the Secondary School for All Pupils, or Should It Be Provided only for Talented Students?

SINCE art is a part of the daily living of every individual, the junior and senior high schools should include in their curricula, learning opportunities for all youth in this significant area of general education.

Everything made by man and perceived by the eye of the individual is included in the broad definition of the visual arts. Although painting and sculpture are most commonly identified as art, the visual arts also include architecture and the varied expressions of artists and designers who develop the forms and objects people use in daily living. These forms may be articles of clothing, furniture, utensils, or any of the other man-made things which are planned as organizations of specific materials and are designed for the performance of unique functions.

Much of the pleasure of life is derived from enjoyment of the objects people see and use when these items are well designed. Dishes, household appliances, and office equipment must do the job for which they are needed. They can also be beautiful when the aesthetic quality of their design reflects a harmonious synthesis of form, material, and function.

Because art is man-made, it is an interpretation of the way the artist feels about something. His inspiration may come from nature, from life, or from a material. Paintings, sculpture, and even buildings are evolved as expressions of the artist. These designs have aesthetic aspects which contribute to their beauty and their significance as art. A painting and a frying pan may vary greatly in aesthetic quality—but to the extent they share this element in common, they can be classified as works of art.

The secondary-school administrator who understands the scope of the visual arts senses the importance of this area of learning in the education of all adolescents because he realizes the lifetime involvement of people in solving aesthetic problems. Not all individuals will be creatively engaged in expressing themselves in two or three-dimensional design, but everyone, youth or adult, is faced each day with scores of aesthetic choices. A young man's selection of a tie, the placement of a lapel pin on a girl's suit collar, the purchase of a piece of furniture for the home—all reflect the individual's aesthetic judgment or his lack of perceptiveness and knowledge in this significant area.

2. Why Is Art Important for the Individual?

Beginning in childhood and continuing throughout youth and adulthood, the individual moves in a visual world. He sees people and places, shapes and forms, colors and patterns of every conceivable kind. The elements of this visual world are constantly shifting, arranging, and rearranging themselves in new combinations. Many things alter the way in which the individual views his surroundings. The presence or absence of light affects the character of what one sees. At times, the individual shifts his point of view and, as he does so, the shape of his visual world alters. Objects flatten out when seen from an airplane; they sometimes assume Gargantuan proportions when one looks up at them from a position close to the ground.

Whatever the nature of his visual environment, the individual is enriched to the degree that he has learned to "see" rather than merely to "look at" the shifting scene. Seeing in the fullest sense involves perceiving the quality of line, shape, form, color, texture, space, and movement which can be observed in the visual world. These design elements are found in nature and in art. The young person who is conversant with them finds loveliness in commonplace things. Cloud formations reflected in puddles after a heavy rain, the shadow pattern cast by a fire escape on a tenement facade, the undulating curve of wheat stalks rippling in an August breeze—all these excite the imagination of the person whose education has contributed to his sensory awareness and understanding of the art elements. An impoverishment of the spirit is the lot of those who see little but drabness and ugliness in their daily rounds. The rhythmic swirl of a highway, the thrusting diagonal of an opening bridge, the mellow patina of an old chest, the sleek lines and fresh color of a new automobile, and even the textured surface of a blank brick wall are appreciated by people, young or old, who have learned to exercise this knowledgeable awareness every day of their lives.

Art is creation rather than reproduction and, because this is true, an important contribution made by this field is its power to give the individual an avenue of expression. Building confidence in the young person's ability to communicate his thoughts and feelings concerning the real world and the world of the imagination contributes to his development as a unique personality. Although only a small percentage of secondary school pupils will become adult artists, all of them will benefit from learning how to express themselves in art as another language.

Paint, clay, wood, metal, and stone are but a few of the countless media which can be experimented with by secondary-school students in their individual explorations of art as expression. In using art as a language, every young person is challenged to develop his own symbols. The resistance of the material, the manipulation of a hand or power tool, or the intensity of a particular color used in developing a design will contribute to its originality as a unique expression of a particular boy or girl.

As young people continue to experiment with ideas, materials, and techniques of expression, their aesthetic horizons extend outward, for in art as in science there are no limits to the language. Each boy and girl is endowed in a unique way, for each one has his own contributions to make, his own expressions to record. Everything in his heritage and in his past experience can be thought of as the raw material of his creativity. It is his feelings about these things, about himself and his world, however, that will serve as the stimulus to expression.

This feeling-tone or emotional quality relates all of the arts and is the foundation-stone of their originality. A Shakespeare and a Shelley may differ in their powers of expression, but they also differed in their emotional reactions to experience. The way in which the individual feels the excitement of anger, fear, or love has little to do with his intellectual ability to comprehend them. In a similar way when one is stirred by the fire of a flamenco dance, the soaring majesty of a Gothic spire, or the subtle nuances of a painting, one's reaction is essentially emotional.

Since the arts are so intimately bound up with the emotions, they cannot be subjected to the same intellectual disciplines which circumscribe more academic areas. Rather than weakness, this contributes to the strength of the arts, and most particularly to that of the visual arts, for the creative worker in this field builds even the language of his expression and, because he does this, his range is greater than that of the creator who works with other media.

Conversely no two people will have the same feeling about combining materials in an art expression or even in evaluating a finished work of art. This highly personal quality of response to visual design is important, and, because of it, individual experience in art expression at the secondary-school level will help young people develop their own esthetic standards and values. These standards will be arrived at not because of "telling" students what is good, but rather these standards will have developed as an integral part of the growth of the individual who has learned to express himself creatively in art and has engaged in evaluating his own expressions and those of other people under the guidance of a sympathetic teacher.

3. What Does It Do for Him at Any Level of Development?

The individual who has learned to identify the elements of design as they are found in nature and in art and who has worked with these elements again in his own creative expressions is equipped to make selections of objects for his personal use and for his home that evidence this understanding. As the adolescent gains experience in art expression, he also notes that the principles which are characteristic of good composition in writing are paralleled in the visual arts. Dominance, subordination, unity, harmony, variety, balance, and rhythm are fundamental in art as well as in literature.

The variety of aesthetic choices which face the adolescent as well as the adult compounds the problems of contemporary living. Everyone is faced with the need to select articles of clothing. Most people have to purchase manufactured articles for their homes. The learnings which modify the behavior of the individual who has benefitted from art classes make him a more intelligent consumer. He understands how to select well-designed apparel, costume accessories, textiles, furniture, and appliances at a figure he can afford to pay. Such articles are usually available in every price bracket, but the purchaser who has neither knowledge nor understanding of art is ill equipped to make value judgments which involve aesthetics as well as functionalism.

Practice in making choices of this kind should be included in the curriculum of the secondary school. Because of the fact that individuals will have to make selections of this type throughout their lives, art should be included in the common learnings. Its values are utilitarian as well as aesthetic, and, although a young person's taste will grow and mature with the years, an understanding of good design by all will in time effect the elimination of much of the hideousness apparent in the contemporary scene. When these values are understood and accepted by the community, poorly designed merchandise, tasteless homes, and disfigured landscapes should vanish. At the same time, individuals and groups will develop a finer appreciation of the arts and crafts of other peoples and other times.

The greatest contribution art makes to the individual is in the role it plays in his development as a person. Because of its highly individualized nature, it fosters uniqueness, originality, and inventiveness in the expanding personality. Child development has contributed data on the growth patterns of children and youth which art educators and school administrators have utilized in planning significant art programs. They have supplemented this knowledge with psychological studies and inventories of life activities in an attempt to make art education meaningful.

Creative school administrators have joined with leaders in the field in promoting art learnings because they know that the area of art makes distinctive contributions which are desperately needed in the modern world.

At any age, but most particularly in childhood and youth, art contributes to personality development in the following ways:

A. It develops creative power.

Drawing and painting are as natural for the young child as running and jumping. There is no doubt about a child's confidence in his ability to record his ideas on paper or on any convenient surface. Given an opportunity, he will model in sand, build with blocks, and try to erect constructions which are unique and personal.

Today educators recognize that these activities are evidences of creativeness as it begins to find expression in the personality. This quality is no longer reserved for the talented few, nor is it compartmentalized in a limited number of activities. Rather, creativeness is felt to be called upon whenever the indi-

vidual searches for new solutions to problems. The solution which for him is novel, and unique, represents the culmination of a creative act. It can include rediscovery of the same solution arrived at previously or simultaneously by another learner without the prior knowledge of the individual who has just made a discovery.

This analysis of creativity makes it possible for people of any age as learners in art classes to devise something which is fresh or original when compared with things they have done previously. Everyone has this ability, but art is one of the most dramatic areas in which the development of creative power can be demonstrated. Part of its drama and excitement stem from the fact that the media of art are nonverbal. Paint, paper, clay, stone, yarn, and the many other materials, which might be utilized in producing two or three-dimensional designs, at times seem to challenge the learner in and of themselves. Whatever the stimulus to learning, the result is visual and, although the process is more important than the product, the solution is tangible.

B. It develops self-direction.

Since expression of the self is the essence of creativity, art provides rich opportunities for individuals to strike out in new directions. In this field there are no pat solutions. Because patterns, recipes, or dictated lessons have no validity in contemporary art education, teachers are free to encourage learners in art at any stage of development to be imaginative in their efforts to translate ideas or feelings in a personal way into designs. Since no two people have the same feelings about experiences, no two should develop the same type of solution.

The availability of a wide range of materials and tools in art classes encourages learners to explore many possible ways of objectifying their ideas. Such endeavors, coupled with the freedom to do the thing in the learner's own way, place emphasis on making choices which will affect the character of the learner's solution. He, and he alone, must decide whether his idea should be objectified in a painting, a print, a collage, a weaving, a sculpture, a ceramic, a carving, or even in an industrial design. Having made this decision, he must choose among the many materials available to him those which he believes can be most effectively employed in evolving his design. Tools and processes will provide a further challenge, for the way in which they are applied to the material being formed into a work of art will determine its character and merit.

All of these decisions must be faced squarely and personally and their consequences accepted if art is to be, as it must be, the unique expression of the individual.

C. It encourages critical thinking at the individual's level of development.

In moving from idea to completed form in art expression, the learner goes through a process much like that undertaken by the student of science. The artist sets up a hypothesis for the translation of his idea which involves the choice of materials which he plans to alter or shape with specific tools. The resulting form or design should represent his idea.

In art as in science, this process involves extensive experimentation. A painter may experiment with many kinds of pigments and a variety of surfaces before he finds a combination which he believes will be suitable. The quality of the paint, as well as whether it is to be applied with a brush of a

certain type, or even with a palette knife, must be considered for such choices will determine the surface characteristics of the painting.

Some of the learner's experiments will be positive in that he will find combinations of materials and processes which are pleasing; others might be considered negative in that some combinations are found to be lacking in harmony. As individuals work in the visual arts, they proceed in this fashion solving problems which involve experimentation and evaluation.

Moving into the next stage of creative development, the young person or adult engaged in art activity must decide how to organize the expression of his idea. Whether the finished work is to be a painting, a dress design, or a piece of pottery, every line, shape, color, or form employed in its composition is significant in that each one must be arranged in a way that contributes to the composition as an expression of the artist's idea. The artist may alter his arrangement many times before the result approximates his idea. In this process, his judgment with reference to the aesthetic quality of his creation is constantly being tested.

D. It develops and maintains emotional stability.

In the modern world, individuals often become submerged in the complex structure of society. This experience is frustrating for adults, but it is even more difficult for young people who sense the fears and the anxieties of members of the older generation. The mechanization of contemporary society tends to militate against extensive opportunities for education of the emotions. Yet education concerned only with the mental processes is lopsided and unrealistic. When the emotions are uneducated and unaltered, they are also often uncontrolled. In this state, they interfere with learning and are frequently productive of behavior which is inappropriate and harmful.

Art education is an area of learning in which the emotions are encouraged to mature in an orderly and acceptable fashion. This field builds a sense of adequacy in the individual because it makes it possible for him to cope with his feelings and anxieties. The child and the youth learn that, in art, anxiety is a prelude to fulfillment and satisfaction, and that the way to achieve serenity and security is through problem solving. Frequent stimulating opportunities for learnings of this kind will build self-confidence. When a youth can look at a creative art product and say: "I designed this, and I've done it in my own way," he derives a sense of fulfillment from the experience. Exuberance, vigor, and self-reliance seem to grow with each expression.

Such an individual is liberated at least in spirit from the regimentation of a highly structured society. This feeling of freedom and accomplishment helps him to project individual thoughts, perform constructive acts, and work toward the development of higher ideals and values. The youth's mental health and a continuation of his maximum personal contributions toward social betterment are thus insured.

4. How Does the Concept of "Art for All" Affect the Over-all Curriculum Pattern of the Secondary School?

In both the junior and senior high schools, recognition of the importance of art for all youth will make this subject one of the common learnings. Although secondary schools have never had well-rounded programs of general education, current experiments in curriculum reorganization throughout the nation are pointed in that direction. The

junior high school has demonstrated greater interest in general education than has the senior high school. It has experimented with "core" and various other curriculum patterns in an effort to express interrelationships among subject fields and has made some progress in synthesizing various aspects of its educational program under the heading of general education.

The senior high school, because of its requirements in language arts and social studies, has had a skeletal structure of basic learnings which is now being expanded to include the experimental arts, the arts of quantitative reasoning, the fine arts, the practical arts, and the physical arts.¹ The normative arts are also recommended because standards of ethical, aesthetic, and rational excellence must be exemplified so that young people will learn how to utilize them in their own lives. Since the school seeks to preserve and improve the culture, the general education it provides must be concerned not only with ideas and meanings, but also with alternatives and deeds. Such a program includes expression and learning which involves all the arts in interrelationship.²

A program of this kind does not preclude specialization in the visual arts for young people who evidence more than average interest and ability in this field. On the contrary, when art is built into the common learnings as a part of the general education program of secondary schools, the capacity and inclination of some students to study these areas in depth will emerge from the general educational program. The school will provide the special art programs needed, but it will also encourage mature students to continue to share their creative findings with other young people in the general education classes.

5. What Are the Achievement Objectives of Art in the Secondary Schools?

The subject field goals for art in the secondary schools are markedly different from the achievement objectives of other areas of learning. The art objectives are more fluid in nature and their attainment is dependent in large measure on the type of art program available in each secondary school. The secondary-school administrator who sincerely wishes to provide the best possible program might logically start with achievement objectives which recognize the place of art in the common learnings and at the same time include attainable goals for those students who are most gifted in the visual arts. These objectives are:

A. *To see, feel, and appreciate design in the world and to apply an understanding of its principles in everyday living*

The intrinsic loveliness of order is dramatized every day in the natural world and in the composition of man-made cities and towns. The intricacy of a celestial pattern or the simplicity of a modern chair can stir the feelings of

¹ Association for Supervision and Curriculum Development. *What Shall the High Schools Teach?* Washington, D. C.: National Education Association. 1956. P. 196.

² *Ibid.*, p. 197.

individuals who are educated to recognize and to understand the components of good design. Their sensitivity and awareness will make life richer for them and for all with whom they come in contact. Since the instructional materials for teaching design exist everywhere, there is no valid reason why this objective cannot be achieved in all secondary schools.

B. *To express visually individual thoughts, feelings, and ideas*

Such a goal infers that the art program of the school will be creative and free. It implies respect for the ideas of all students as well as for the manner in which they choose to work. It recognizes the reality and the universality of the creative impulse and in so doing gives stature to the major role played by the emotions in all learning.

C. *To understand the characteristics and potentialities of many materials, tools, and processes*

The school administrator who accepts this goal must keep in mind, when budgeting, the fact that a good art program requires the use of many two- and three-dimensional materials. Financial provision must also be made for purchasing adequate hand and power tools, as well as functional furniture and storage for the total program. Such foresight and understanding on the part of the administrator will stimulate students and teachers to strike out in new directions. They will feel compelled to work with unusual combinations of materials and inspired to manipulate hand and power tools in shaping forms in ways that are new to the individual and perhaps, unique also, to the teacher or even to the adult artist. In such a climate, the very air is charged with the excitement of working daily in the edge of discovery.

D. *To use the art elements and principles in one's own compositions and to recognize them in the art work of others.*

The combination of expression and appreciation in the art curriculum of the secondary school implies that art has a socializing influence. Being able to identify aesthetic quality in one's own work and recognizing some of the same characteristics in a primitive painting, an oriental scroll, or a piece of contemporary sculpture is learning of a high order. It is possible to achieve this goal in any secondary school where creative work and the building of aesthetic standards encourage young people to do independent thinking and to grow in perception.

6. What Are the Areas of Art Activity?

Art activity is two-fold. One aspect of it has to do with expression; the other is concerned with the emotional and intellectual development of the learner. The child begins to record his ideas visually as soon as he can grasp a drawing tool and, from that point on, his art expressions are characterized as manipulative activities which utilize many media. At the same time, the boy or girl is reacting emotionally to the experiences of his real world and the world of his imagination. He learns in the process to evaluate his own creations and those of other peoples and other times. The realization that art is a language common to all cultures contributes to youth's understanding of the heritage of the past and the promise of the future. The manipulative activities include:

A. Drawing

the process of portraying an object, an idea, or a feeling with lines, shading, and texture in one or more colors. Drawings may be executed with pencil, charcoal, pen and ink, crayon, or brush.

B. Painting

the application of pigment to a surface in order to secure an effect involving forms and colors. Paints may be water colors, tempera, or oils; while painting surfaces include such materials as paper, canvas, wood, or plaster.

C. Printing

the stamping or impressing of a design upon a surface by any one of various methods. The design to be printed may be cut into vegetables, erasers, linoleum or wood blocks, or into metal. In lithography the design is drawn on a special stone or metal, and in silk-screen printing an impression is created by forcing pigment through silk in the unblocked areas of the design.

D. Constructing

or building implies the combination of one or more three-dimensional materials in the evolution of a space design. Such things as models, mosaics, mobiles, soldered jewelry and sculpture, puppets, and stage sets are illustrative of creative constructions.

E. Forming

the fashioning of three-dimensional designs in relief or in the round. This includes modeling, building up from a mass of material; and sculpture, which usually involves removing a part of the material in developing the finished composition. Such media as clay, plaster, paper, papier mache, wood, wire, and metal are utilized in this activity.

F. Weaving and stitching

the evolution of designs from pleasing combinations of such materials as yarn, thread, roving, raffia, reed, and cloth.

Manipulative activities cannot be separated from emotional and intellectual activities in art classes. These latter activities common to many aspects of general education include:

Imagining	Planning	Selecting
Experimenting	Inventing	Arranging
Discovering	Originating	Evaluating
Exploring	Comparing	Composing
	Solving	

These activities may be engaged in simultaneously with manipulative activities, or they may complement the expressive activities in such endeavors as evaluating one's own creative work, appreciating the art of other civilizations, becoming aware of the influence of art in contemporary culture, or developing a higher degree of aesthetic sensitivity within the individual.

CHAPTER II

The Curriculum

GENERAL STATEMENT

1. Why Must the High-School Principal Be Aware of the Art Program of the Elementary Schools?

The secondary-school principal should know the educational background of all the pupils entering the secondary school for which he is responsible. Pupils' development may be measured not alone by achievement in the language arts, science, mathematics, and social studies, but also in their aesthetic responses and in their creative approach to solving problems of space, form, and color. The developmental profile of each child might well consider his academic, social, and physical development and also his emotional and aesthetic development as evidenced in his responses in music and art. Elementary-school art experiences have probably been:

A. *Under the guidance of the classroom teacher with the assistance of a consultant or supervisor*

The art consultant plans, with the classroom teacher and the children, art experiences which will give meaning and enrichment to the classroom program. She is available with technical advice, with resource materials, with suggestions, and encouragement. To assist the classroom teacher to gain understanding and confidence in art processes and concepts with which she is inexperienced, the consultant conducts teacher workshops; at times at the teacher's request, she even demonstrates approaches to solving problems or the use of unfamiliar materials or tools.

B. *Under the direction of an art specialist to whom children come at scheduled times*

This teacher usually has a well-equipped studio with a greater variety of art supplies than could be housed in an academic classroom. She is trained in art and, through personal experience, understands the creative process. She knows the kinds of art experience by which children at different developmental levels profit. Because of the flexibility of equipment and supplies, she can meet individual and group needs. Although the number of children she meets is great, she has an opportunity to know them over a period of years.

C. *Under a combination of the two plans described*

The classroom teacher is responsible for the art of her class; but the children also have an opportunity to go to the art studio or crafts shop. The art specialist in the school is an ever-ready consultant for the classroom teachers. In such a plan, children have an opportunity to use art in all of their classroom

activities; in addition and contributing to the success of the former, children learn the uses of tools and materials in studio and shop and experience here the challenge of new and exciting media impractical in the classroom.

D. Under the classroom teacher who attempts to carry out the plans of an itinerant art teacher

This, the weakest of the four plans and the oldest, is still operating in many elementary schools today.

In any of these organizations, the interest of the administrator and the ability of the teacher determine more than any other factors whether children will have rich, creative experiences with form and color or whether their art experiences will be restricted to coloring maps, enlarging social studies illustrations, or following dictated lessons which stifle inventiveness, undermine confidence, and make self-identification and development impossible by enforcing insincerity, superficiality, even dishonesty. The principal should indeed know what kind of art program the children he would serve have had.

The secondary-school principal should know which type of art program the elementary schools feeding into his secondary school have had, so that, with the junior high-school art teacher, he may plan an art program scaled to the students' art backgrounds, and to their present needs.

Basically the junior high school forms a bridge between childhood and young adulthood. It recognizes the physical and psychological needs of adolescents by encouraging self-discovery through participation in a variety of educational experiences. For a large proportion of youth, junior high school still is terminal in formal education. Attitudes and interests developed in the junior high school may affect life patterns; aptitudes discovered may determine the students' life work. The junior high school, therefore, has a tremendous responsibility not only to those who will continue their formal education, but also to those for whom such education ends at the ninth grade.

Art experiences in the junior high school will, therefore, be varied with emphasis on experiment and discovery. The age is restive, eager for action rather than theory. Three-dimensional materials should loom large in the junior high-school art supply budget.

The age, too, is a practical one, taking pride in a product that works. There will be potential space-designers in these junior high-school art classes; they should have experiences in creating and manipulating forms in space. Constructions in wood, metal, wire, plastics, string, reed, and other materials open new areas for exploration and understanding.

The junior high-school art experiences should stem from pupils' interests—not from art theories and principles. It is the obligation of the art teacher to sift those interests so that only those which allow for valid art expression are undertaken. It is also the teacher's responsibility so to involve pupils in worth-while new experiences that their interests broaden

and spiral. Each art experience should lead to a new and more challenging one.

The adolescent likes to be challenged, both on the playground and in the art room. New materials which offer resistance, new processes that require the development of skills appeal to the junior high-school student.

The adolescent is apt to be a realist; the art teacher must help the student to see that, in painting or modeling, the subject must be his own, presented in his own way—not imitative of either cheap calendar-billboard art or of the art expression of teacher or classmates. If integrity and originality rather than correct drawing or slick painting techniques are stressed, there will be interest in two-dimensional art. Yet pupils have a right to expect teacher help in handling tools and in mastering their use whether chisel and mallet, veiner and gouge, or brush and paint.

Art experiences in the junior high school will begin where pupils are—with their interests—will broaden these interests through new and stimulating experiences with materials and ideas, will keep the program varied in both subject and materials, more three than two-dimensional, and will satisfy the need of the pupil for the self-confidence that comes from the successful solution of problems of his own choosing. Success in art is possible for every pupil because there is never just one right answer to any problem in art; each pupil must find his own right solution with the intelligent guidance of a teacher who understands the needs and interests of the young adolescent.

2. What Kinds Are Most Suitable for Senior High School Pupils?

Ideally all high-school students should have experiences in art both as consumers and as producers. For those without special aptitudes in the creative arts, there would be courses which would help students to enjoy their art heritage and to relate contemporary art to today's space age. Through visuals, lectures, discussions, field trips, artist demonstrations, and some lab experiments with space, form, line, color, texture in a variety of media, students should develop a greater sensitivity to aesthetic values wherever they exist; they should develop power for independent and discriminating judgment as consumers of all sorts of man-designed objects in daily use; they should discover in art a means of understanding other cultures, as well as a source of deep personal satisfaction.

The students with special art aptitudes and interests must have opportunity to develop those abilities through time in the daily schedule, good instruction, and well-equipped art studios, offering work in both two and three-dimensional art. This is in accord with the recommendations made by the Educational Policies Commission for the secondary-school curriculum.¹

According to Marion B. Folsom, recently Secretary of Health, Education, and Welfare, it is just as important to develop leaders in other fields

¹ Educational Policies Commission. *An Essay on Quality in Public Education*. Washington, D. C.: National Education Association. 1959. P. 9.

as it is in science and mathematics.² The country needs the artist and musician quite as much as it needs the scientist and engineer. Quality in education applies equally to the arts. The Rockefeller Report advises that "Our conception of excellence must embrace many kinds of achievement at many levels. . . . There is excellence in abstract intellectual activity, in art, in music, in managerial activities, in craftsmanship, in human relations, in technical work."³

Excellence in art consistent with individual student ability must be "pursued" at the high-school level.

THE JUNIOR HIGH-SCHOOL ART PROGRAM

1. What Is a Good Program of Art in the Junior High School?

The junior high-school art program will be broad to meet the interests and needs of all the pupils.

It will include experiences in two and three-dimensional art, since the adolescent, often self-conscious about drawing or painting, will respond readily to working with clay, stone, wood, glass, wire, metals, yarns, plastics, print media, and interesting scrap materials.

A variety of materials constitutes a challenge, forces originality, since for these unorthodox materials there are no prescribed techniques. This in itself engenders courage, instills confidence.

There has been much emphasis lately on breadth and variety of experiences. This emphasis is particularly valid at the junior high-school level, where pupils are curious, experimental, and unconsciously involved in a search for self. However, the tendency of adolescents to flit meaninglessly from material to material without becoming involved in discovering its possibilities is all too frequent. Real developmental experiences are possible only as pupils become totally involved with ideas and materials, as they dig below the surface to new discoveries. Junior high-school art should have both breadth and depth.

As has been implied, there should be no specialization and no vocational overtones to art in grades seven, eight, and nine. The general art studio which provides kiln, work benches, simple tools, as well as paints, crayons, chalks, yarns, and printer's inks offers the junior high-school pupil the opportunity to explore many phases of art and to discover in depth some that have meaning for him.

The junior high-school pupil will be led to see the art potential in all man-made things. Through field trips and visuals, he will begin to sense the organization of the things about him in terms of use and materials—cars and planes, baseball gloves and hammers, skis and rockets. He will see homes as space designed for living, and refrigerators as space de-

² *The Identification and Education of the Academically Talented Student in the American Secondary School*. Washington, D. C.: National Education Association, 1958. P. 9.

³ Rockefeller Bros. Fund, Inc. *The Pursuit of Excellence* (Special Studies Report V). New York: Doubleday and Co. 1958. P. 16.

signed for storing and preserving food. He may even become conscious of possible color relations between tie, shirt, and socks.

Art must be made more than painting and drawing for the junior high-school pupil. And in painting and drawing he should be made to realize that no two people see things alike; that no two people feel about things the same way; that artists are not interested in surface representation, but that each uses line or color in his own way to make his own statement. Seeing abstract and non-objective painting as well as more naturalistic representation will give the pupil courage to experiment with color, form, and texture and will do much to counteract the "I can't draw" attitude, provided an atmosphere of acceptance of honest effort has been established.

The junior high-school age is practical—likes the sense of accomplishment, of having created something tangible. Therefore, sculpture or ceramics that are fired, mobiles or constructions that can be used in room or club, stitchery panels or rugs designed for use, block prints, dyed, batik, or silk-screened materials that can be put to service have special appeal. The end product is not the teacher's objective; it may well be the motivation which makes the experience acceptable to the adolescent.

2. How Can Art Be an Integral Part of a Core Program?

The core program, an educational innovation of the 1930's, has been variously interpreted to meet widely different conditions in school systems throughout the country. Its general purpose has been to group educational areas or problems common to all and essential to living in our democratic society, and to require these of all as "general education." These are allocated blocks of time; the rest of the school day is used in meeting individual needs. The organization of the block may be only a combination of two or three subject areas, most frequently English and social studies; or it may involve a complete reorganization of curriculum with the core built around problems and interests selected by pupils and teacher or perhaps predetermined by the experience of faculty, parents, and pupils.⁴

At the secondary-school level, the core curriculum has been introduced successfully in the junior high-school program more frequently than in the senior high school for a number of evident reasons. In any successful core program, specialists in various subject areas are a part of the planning and contribute effectively to the core instruction.

Art is a natural in any English-social studies, or life problems core. Such a core as *Making the Most of One's Self*, or *Personal Living*, *Personal-Social Living*, or *Social-Civic-Economic Living*⁵ offers great opportunities for art understandings and activities. Such cores involve an

⁴ Otto Holloway. "Scope, Trends, and Problems of Core Curriculum Work in Alabama." *Educational Administration and Supervision*. May 1959, pp. 153-161.

⁵ H. Alberty. "How To Develop a Core Program in the High School." *NEA Journal*. January 1956, pp. 70-71.

understanding of design and color as they apply to clothing, home designing, the selection of everything from stationery to automobiles, and understanding of good functional architecture and city planning, an ability to understand and enjoy the art of one's own and other times. Indeed art concepts could easily form the core around which might be developed an understanding of the needs—personal, social, civic—which art, broadly interpreted, was successfully or unsuccessfully meeting.

The danger for art, or for any other discipline, in the core program is a danger inherent in the core concept. A real understanding of art concepts essential to making intelligent value judgments cannot be acquired in a casual or peripheral manner. Stereotyped or teacher-dictated decisions of what is good will not lead to creative thinking or the personal solution of problems.

And if the more conventional type of so-called core which involves the often unhappy union of social studies and English uses art only for factual illustration, enlargement of charts and maps, lettering notebook covers, and such limited and limiting tasks, this is not art—nor is it education. Pupils must react personally and creatively to the social situation under consideration; they must project their own interpretations and in their own way through media of their choice.

Not by building models according to directions or enlarging illustrations in the text do pupils arrive at a real empathy with what they are creating. Unless the social studies experience, while vicarious, becomes a part of the pupil's life, the art will be superficial and meaningless. The core teacher must decide that, if accurate representation is the goal, professional illustrations are used, maps projected, *etc.* Reproduction of illustrations is not art anymore than memorization of the text represents understanding.

There are many legitimate and creative forms which art in the core curriculum might take, both as on-going and as culminating activities. There are many stimulating media through which ideas may be expressed and interpretations made. Help in the use of these materials is the responsibility of the art teacher. Development of subject matter or idea is the prerogative of the core teacher. Acceptance of highly original, unorthodox, even shockingly inaccurate, interpretations if sincere is essential if pupils are to react honestly and creatively to subject matter stimulation. Culminating activities might be either individual or group projects: a model community or home, or room of one's own; the ideal school plant; design in the round for a basic outfit and changeable accessories in various suitable color combinations; stage sets and costumes for a dramatization (puppet or pupil) of an area studied; model of a car, television set, or sports item showing an understanding of sound functional design; photographic reports on the community, its homes, its churches, or its industrial plants.

Planning and creating a wall panel in paint, mosaic, stitchery, print, or by silk screen for a specific spot in school or home; arranging bulletin

boards to convey a particular concept; making slides or movie versions of the ideas gained are but a few of the many core activities involving art understandings.

3. What Is a Unified Arts Program? Does It Have Any Particular Advantages?

The unified arts program relates subject areas that "appear to have a common base of aesthetic value."⁶

A Survey of Unified Arts Programs in Twenty Secondary and Elementary Schools made by Robert R. Randleman, Chairman, Related Arts Department, University High School, University of Minnesota, revealed that the subject areas always integrated were art and industrial art with home economics usually included and with music included in less than half the situations. While the unified arts program has gained headway in some public high schools, it is still largely a campus school experiment. Earliest attempts at unifying the arts go back to the 1930's. There is today much diversity in so-called "Unified Arts" programs.

The unified arts program has been defined as "a composite of correlated or integrated educational experiences, offered through the collective efforts of art, homemaking, industrial arts, and music . . . and directed toward the realization of specific goals and objectives."⁷

Careful planning by teachers in the three or four areas included and agreement as to basic concepts to be developed are essential. Physical facilities providing for developing the skills needed in each area are desirable. A unified arts center equivalent to at least three classrooms and equipped for activities in arts and crafts, home-making arts and industrial art has proved satisfactory in some school systems.⁸

There are several advantages claimed for this type of program: repetition can be avoided and contradictory approaches to design or the teaching of skills minimized; pupils are made aware of the importance of good functional design whether it be for a costume, a ceramic bowl, a poster, or a book shelf; necessary skills too can be taught as essential to the realization of a design; problems can be made meaningful—apply to the pupil's own personality, his home, or the immediate environment. There is great leeway for individual choice of activity by the pupil provided he becomes involved in projects in all areas so that he may sense their interrelatedness and become conscious of the aesthetic considerations shared by all—form, color, texture, and suitability to use and materials.

Possible drawbacks to such a program are lack of teachers trained in several highly specialized skills and broad general understandings. Imagination, creativity basic to an art program might be sacrificed for rather superficial solutions of practical problems. The doing for the sheer joy

⁶ Mary McMullan, Consultant of Unified Arts, Oak Park Public Schools, Oak Park, Illinois.

⁷ Robert R. Randleman, University High School, University of Minnesota.

⁸ Oak Park, Illinois.

of creating form and color might give way to art for the satisfaction of immediate needs, while the greater need of the spirit for unfettered flights of fancy might go unnoticed.

THE SENIOR HIGH-SCHOOL ART PROGRAM

1. Should Art Be Required of Senior High-School Students?

Art is a required subject in comparatively few senior high schools. Some high schools require one year of music or art; a few major cities require a year of art of all high-school students. Contrary to current practice, many art educators feel that art should be a part of the secondary-school experience of all young people.

The secondary school is still terminal for a large percentage of public school students. If art understandings and aesthetic values are to influence their lives—their reactions to their environment, their understanding of their own and other cultures, their creative use of an ever-increasing leisure, their total design for living—the place for developing these interests, understandings, and attitudes is in the high school.

If, on the other hand, the student is college-bound, an understanding of the arts as the visual statement of a culture is of great importance; the creative approach to problem-solving encouraged in art is an incalculable asset, the speaking acquaintance with fine art is a source of lasting satisfaction.

The student with aptitude for some form of art expression discovers his interest and, in many cases, his vocation.

If art is to be a required subject in high schools, it will have to meet the needs and serve the interests of contemporary youth. It dare not be based upon mastery of techniques, chronological, or biographical data. A defensible required course would involve many types of activity—doing, seeing, discussing, reading, evaluating all types of art such as architecture, sculpture, graphics, painting, design of appliances, textiles, layout, community planning—all the man-designed things of the environment. It would mean understanding these in terms of their function and materials; it would encompass comparing them with works of other times and places; it would involve experiments with the art elements of color, form, space, and texture to understand them and their use by artists of all time.

This kind of course requires exceptional teachers and new kinds of equipment and materials. It would introduce new techniques—television, movies, slides often in double projection, use of large and small groups in teaching, team teaching, correlation with the humanities. Such an art course would be of so great a value that it should be required in all high schools.

Most of the courses considered as having value for all deal with broad understandings in the arts rather than with the art processes. This is because secondary-school programs for the past thirty-five years have been geared to technical training of the talented student. Neither the

studio-type course nor the "understanding the arts" innovations are required in most United States high schools. The percentage of elective art varies from 5 per cent to 35 per cent in non-required art courses, depending on the quality of the teaching and the support of administration and community. In general they go hand in hand.

Administrators would do well to locate the best possible art personnel for their schools and to encourage these fine teachers and directors to interpret the program to staff and community. The alternative to required art is a program so vital that parents urge it and administrators clear schedules to make it possible. Such an art course, touching the lives of all students, is to be preferred to any "required" course.

2. What Programming Developments or Experiments Are There in Art Courses in Secondary Schools?

With the present emphasis on the academic disciplines and on quality achievement, there has been a need felt to involve the academically gifted student in art experiences. This is being done in a number of ways:

A. A fine arts seminar in which advanced music, English, drama, and art are scheduled at the same period. Students spend four days a week in one of these areas; the fifth day all come together to explore qualities common to all the arts in relation to a specific problem, such as *The Arts as Communication*; *The Arts and Human Freedom*; *The Arts and Scientific Thought*; *The Church as Patron of the Arts*; *Industry as Patron of the Arts*; *The Arts and Democracy*.

B. A correlation with world history to be known as World Culture, in which history is taught four days a week but the fifth day specialists in art and music develop, with audio-visual support, the arts of the period being studied. Art and music classes share this weekly presentation and contribute to the discussions which follow.

C. A correlation of art and creative writing in which art students illustrate and design publications of creative writing and creative art.

D. Team teaching in art and advanced English, in which classes consider their reactions to certain artists or paintings, compare contemporary architecture or city planning with that of another time and place, consider the interaction of art and science; in short, select an art area as the basis of long-term research and writing, using all available visuals as well as the art library.

E. A combined art-music course in which the classes meet as separate units three days a week but come together for joint audio-visuals, demonstrations, student panels, etc., for two days. Large and small group participation is made possible.

F. A fine and industrial arts program in which all students majoring in industrial arts are scheduled to some classes in color and design; and all art majors have experience in the print shop, metal shop, and ceramics studio. These secondary related experiences are usually scheduled for one or two periods a week.

G. An exploratory course in which studio experiences are planned to establish certain concepts regarding many kinds of art expression, the materials, the elements involved in the art experience, and the interrelationship of the

arts. It is taught by the art teacher and enriched by museum and other visual experiences.

H. A course with art for contemporary living as its core—considering dress, housing, community planning, design as it relates to life today, consumer approach to aesthetically satisfying theater, television, movies, advertising, appliances, automobiles, *etc.*

I. An integrated art-music-literature course in which the expression of contemporary thinking as experienced through the arts is explored. Common symposiums, demonstrations, and field trips contribute to understandings.

J. Field trips in the arts planned for students of high academic achievement with schedules too crowded for art as a regular elective. These trips are followed by informal discussions held in activity periods or in periods added to the school day for such electives.

K. Lengthening of the school day to allow for non-academic electives. Such time makes possible trips, artist demonstrations, the use of visuals which might not be accommodated in a regular class period.

L. A related arts course in which teachers of dance, music, and literature pool some of their time with the art teacher to develop awareness of the nature and close relationship of the arts. The course surveys the historical roots in great art epochs with emphasis on the many ways in which historic art products influence present-day living and thinking. Films, reading, visits to museums, plays, concerts correlate the fields. In one high school, a culminating production, *Our Art Heritage*, was given for school assemblies and P.T.A. meetings. The course provides for creative experiences in all the arts as well as for reading, viewing, and discussing ideas gained.

M. The general studio is replacing the differentiated courses in drawing, design, painting, graphics, ceramics, *etc.* To have value, such courses require teachers with broad technical training and well-equipped rooms. Yet in a space age it is inconceivable that art in the schools should remain two-dimensional, or should attempt to separate design from tools, materials, processes, and function.

N. Photography as an art involving space, form, line, color, and texture is being offered in a number of high schools. The recent acceptance of photography as a fine art by the Metropolitan Museum has given validity to the tenet that photography can be creative, and that the photographer is concerned with the same principles of good design as is the painter or sculptor.

There is a general trend toward quality and depth in art education, an admission that there is subject matter in art, both factual and conceptual, and that the quality of the product is a very tangible indication of the learning achieved. Art for therapy with no regard for quality is therapy—not art. The highest development of the individual takes place when the student has probed deeply and made new and satisfying discoveries, through which he senses his own growth. The product is inescapably a part of the experience of the creator.

The emphasis upon the humanities in general education and upon quality should greatly increase art offerings and art enrollments. No intelligent curriculum specialist or school administrator would willingly dump a good art program. Dr. Conant, the NEA, and all leading educators profess the values of the arts in education. The hard facts are:

A. Scheduling art in the over-crowded school day is difficult.

B. Securing teachers with the breadth of educational background in the humanities to enable them to develop new courses to meet the needs of the academically gifted with an intellectual interest in the arts is almost impossible.

C. Overcoming the public's shortsighted and unqualified endorsement of more mathematics and science for all bright students, and advanced placement for many will require time and effort. Election of a non-"hard" subject is paramount to social ostracization in some areas today.

D. Getting financial support for art courses that are more than mere token art experiences limited to drawing and painting is not easy.

E. Art teachers at times have failed to realize that the only defensible plea for support of the art program is an alive vital program geared to the needs and interests of youth. Change is inevitable. Art like science is a living changing field of experience. This is a period of transition, but, when art programs make the contribution to the individual and to society of which they are capable, their place in the educational program at the secondary-school level is secure.

3. What Would Be the Nature of a Good General Art Course Which Might Be Selected by Any Senior High-School Student?

Art at the senior high-school level must be of several kinds to meet the needs of all students:

A. The highly intelligent art consumer whose discriminating taste and interest are essential if the arts are to flourish in our culture.

B. The average student for whom art can have therapeutic and hobby values.

C. The gifted in art for whom art may or may not have vocational appeal.

Dr. Conant prescribes art and music for all high-school students. High schools should require at least one year of general art for all graduates. This could well be a combination of experiences in seeing art of many types—architecture, sculpture, mosaics, stained glass, painting of many ages and countries, prints and fine books, pottery, textiles, well-designed furniture, appliances, tools, and transportation units. Where possible contacts would be with originals; otherwise, films, slides, and photographs would be used.

Demonstrations by local artists—designers, architects, sculptors, potters, *etc.* are desirable.

There would be studio experiences with materials to determine their possibilities and limitations; and with color, form, and texture to discover their variety and quality. These experiences should not be product oriented. Many approaches to learning and many techniques of reporting experiences should be encouraged. Field trips should be made to exhibits, studios of designers for industry, theater, and display; studios of painters and sculptors, of craftsmen and weavers, of book designers and printers.

By accepting any honest means of reporting understandings, the teacher can recognize the abilities and interests of all students.

In addition to such a general course, studio courses should be planned as electives and be available to all senior high-school students. While not planned as vocational, they should allow for experience in depth in an area of the student's choice. There should be opportunities for exploration in depth of such art areas as: painting; print-making; ceramics; sculpture in clay, stone, wood, metal, and various compositions; design in clothing, homes, theater, appliances, textiles; experimental weaving; pottery; design in metal, wire, wood, stone, glass, *etc.* All would be undertaken with emphasis on the use of space, form, color, and texture to satisfy need. They would not be taught as separate courses but would be grouped and related to all as forms of aesthetic expression, using space, form, color, and texture as their elements, but employing different materials and designed for different uses. They would be oriented to the student's personal needs and to contemporary living.

No one teacher could be expected to handle all these areas. In a large high school, there might be several natural divisions: sculpture and ceramics; painting and the graphic arts, design with metals, wood, glass, stones, *etc.*, but with a continuous cross-fertilization of ideas and understandings.

In the small high school with one art teacher, teacher and students would have to decide what areas might be explored in the light of the teacher's training, the size and equipment of the room, supplies available, community offerings, and student interests and needs.

No high school which limits its art offerings to painting and drawing can expect to attract a large percentage of the student body, or to be a vital force in the lives of students.

4. How Should Art Offerings Vary for the Slow Learner?

Psychologists are not in agreement as to the quality and nature of art for the slow learner. Like the academically gifted, slow learners differ in their intelligence, motor coordination, and emotional responses. Some slow learners have uncanny visual memories; many have no difficulty in copying given forms, though the copying, like rote memory, is meaningless. In general, the slow learner seems to be most limited in those qualities we associate with creativity—imagination, initiative, power to analyze, ability to organize, to think subjectively, and to express symbolically. This is not to say that certain types of experience with art tools and materials do not have therapeutic and developmental value for the slow learner. Here he has an opportunity for non-verbal learning and expression and an opportunity for the satisfaction which comes when process and product are interrelated.

Asked what the art teacher should consider when working with the slow learner, one psychologist⁹ known for his work with such children replied:

⁹ Dr. Jack Birch, Chairman, Department of Special Education and Rehabilitation, School of Education, University of Pittsburgh.

A. They are like other children, but several years retarded; except the skills and understandings you would find in a child of their mental age.

B. They are less capable of abstract thinking; instructions given, objectives stated must be direct and clear, and restated in a variety of ways.

C. They have little initiative; they need direction, but not dictation.

D. Their comprehension level is low; use simple, objective language, supplemented with visual interpretations and demonstrations.

E. Their interest span is short; plan projects in which actual progress can be seen; at intervals redirect the child's efforts.

F. The slow learner will perform so-called experiments that use form and color non-objectively, but these experiments tend to have less meaning for him. Their chief value is therapeutic.

G. There is great satisfaction in a project completed; keep the activity simple enough and short enough for realization of this satisfaction.

Questionnaires sent to a representative cross-section of art directors in large cities revealed a general practice of scheduling slow learners with average children in the non-academic areas. When classes are kept small (15-20), teachers are able to adjust the program to the needs of the individual without depriving any child of his rights. One authority on curriculum for slow learners believes that the slow learner without any particular art ability should be scheduled to homogeneous classes of ten since "it is impossible for an instructor to cope with the demanding needs of the maladjusted or slow-learning individual in a regular class."¹⁰ She suggests that these groups explore three or four activities "strictly on a technique level" in an attempt to find a hobby of interest. Students who show art aptitudes and interests would then have an opportunity to join regular art classes upon the teacher's recommendation.

Most secondary schools have not developed special art classes for the slow learner, but have encouraged teachers to prescribe art activities suited to the needs, interests, and abilities of the individual students. Most teachers report three-dimensional art rather than painting and drawing to have value for these young people: weaving, clay, prints, simple constructions, things requiring a few basic skills and engendering a feeling of confidence.

An impossible situation occurs when slow learners are placed in large classes of average or bright students. Both groups suffer, as the time necessary for guidance of the slow learner is possible only in small classes with individual instruction. Rightly scheduled, the slow learner "can find satisfaction and release and opportunity for growth through non-verbal activities."¹¹

¹⁰ Catharine P. Filmer, "Recommendations for Therapy Classes To Take Care of Individuals Commonly Scheduled for Art Classes Who Are Without Any Particular Art Ability but for Whom It Is Felt an Art Experience Is Valuable."

¹¹ *Ibid.*

5. How Should the Art Program for the Academically Talented Student Be Constructed?

The academically talented are generally verbal learners. They are apt to be status-conscious, intellectually ambitious, and college-oriented. They are aware that in the keen competition for scholarships, even for acceptance in many colleges, they cannot afford to present any but top grades. They know, too, that in some colleges the student who presents an excellent record in a curriculum of "solids" stands a better chance for college matriculation than the student with a balanced program of sciences, languages, and arts. They, therefore, hesitate to enroll in high-school art courses, particularly those studio courses which emphasize creative art expression. The students' predicament is understandable, if unfortunate.

Art for the academically talented should probably take advantage of verbal skills by introducing much research and discussion into art courses for the academically talented. Their ability to read, analyze, and report will benefit all. Yet art experiences must be more than a repeat of techniques employed in the academic disciplines. Sensitive, understanding viewing to develop independent aesthetic judgment is a possibility for all intelligent students. True laboratory experiments to discover art elements should be as comprehensible to the bright student as are similar experiments in chemistry or physics. If discovery, understanding, discrimination, and not a finished work of art are the objectives of art laboratory experiences, there is no reason why the academically talented could not excel. Broad concepts applicable to all art should challenge the intelligent student. And the parallels among the creative arts discovered by the bright student cannot fail to interest him; nor can the relationships he will establish between the culture and its arts. There is a body of subject matter in a study of art; there can be a creative approach to this understanding of the arts. It will not be grasped by mediocre minds; it should be a provocative challenge to the academically talented high-school student.

Many of the approaches discussed under new programming experiments have been developed to meet the needs of the academically talented students who will very possibly become civic leaders responsible for the cultural development of their communities.

Clinton Rossiter, author and professor of government at Cornell University, writing in *Life* magazine's "The National Purpose" series of debates, considers the "crisis of our age as a tangle of four separate yet curiously related crises," one of which is the "crisis in American culture." "Rejecting vulgarity and raising the nation's cultural level is America's mission. . . . we lack a wide-spread popular respect for the fruits of art and learning and for those who produce them, and we have much too short a supply of first-class artists and intellectuals,"¹² he writes.

¹² Clinton Rossiter, "A Second Mission for America," *Life* magazine, June 13, 1960, Vol. 48, p. 112.

We dare not neglect the art education of our potential civic leaders if the United States is to attain cultural maturity.

6. What Type of Art Program Will Challenge the Pupil Talented in the Visual Arts?

Giftedness in art is difficult to determine, since the art process is a very complex and highly personal one. We have tested physical qualities that could contribute to talent in the arts, such as visual memory, ability to see relationships in size and shape, detecting errors in perspective or missing parts in a drawing. But high scores on all such aptitude tests would not really test powers of creativity, the key to art. Today, therefore, psychologists are concerned with recognizing the characteristics of the creative person in any field of endeavor and in determining the transferability of these characteristics. Perhaps the surest common sense test of talent is the student's persistent interest in art expression; his sensitivity to color, form, and space relationships; and his originality of expression. In this definition the "talented" student would place opportunities for art expression above all other considerations. To the really talented student, art comes first.

This student should have an opportunity for at least one period of art daily throughout his high-school career under a talented, technically trained teacher. In some large cities, high schools of music and art have been established, but there is far from agreement as to whether this segregation of the talented and the consequent specialization is desirable at the high-school level. These young artists and musicians of the future need a rich background in the humanities if they are to realize their potential as artists.

For these talented students, there should be studio-type art rooms equipped for many types of art experiences, both two and three-dimensional. With three or four years of art daily, the student would be able to delve deeply into several media of expression, and to have an acquaintance with many. He should discover what he personally had to say and what means of expression was most sympathetic to his needs. He should be exposed to many fine works of art, both past and contemporary, to see how some artists have responded to the stimuli about them, to observe how artists have solved technical problems, and, above all, to discover a kinship with the creative artists of all ages.

The art experiences of this group will be more technical and more concentrated than that of other art students. However, in emphasizing depth of experience, breadth cannot be by-passed. Acquaintance with much good art and experiments with many art media are essential to self-discovery. The talented art student must have the opportunity to develop his talent to capacity.

7. Should Specialized Courses in Art Be Offered in a Good High-School Program?

The major objective of the high school is not vocational training. More and more in our present complex world, educational leaders are stressing basic education in the humanities. To understand the atomic age, to be aware of social cause and effect, to comprehend the languages of other peoples, both verbal and visual, and to arrive at self-understanding with integrity—these are worthy goals for the general high school.

Specialized art courses in the vocational sense should not, therefore, be offered. There should be the opportunity to explore many materials and techniques: clay, stone, wood, wire, paper, glass, paint, inks, *etc.* There should also be opportunities to understand the art involved in theater and television, furniture and car design, weaving and textile design, pottery and ceramics, sculpture and painting, architecture and community planning. Through such experiments with tools and materials and such exposure to design for a variety of purposes, students will gain a discriminating sense of values and frequently a sense of direction for further study.

Today a technical mastery of any of these design fields requires college and even graduate study. The high school can, however, develop understandings, can furnish experience in aesthetic judgment, and it can indicate the many potential vocations requiring art skills, and the further training needed.

The high school should not attempt such specialized courses as commercial art, fashion design, theater design, industrial design, and architecture. However, courses which involve two and three-dimensional design in many media are a must in the good high-school program.

8. In What Ways May Art Serve the School?

Art serves the high school in many ways. Indeed it is impossible to imagine the progressive contemporary high school without an art program which contributes to the life of the school. Since school life is a very important part of the life of the high-school student, school projects have great value if rightly presented and administered.

Art is essential to the layout and illustration of school publications, and to all stage productions, whether musical, dance, or dramatic. There are valuable design and construction and lighting problems to be solved in creating stage sets and costumes and determining the lighting effects possible. There are many choices involving aesthetic judgment to be made in a school in the selection of paintings for the halls, planting for the yard, draperies for offices and all-purpose rooms. In some high schools, students have planned the color schemes for the entire building. At times art students have planned the furnishing of student lounges or club rooms.

Students have painted murals in libraries, student centers, or cafeterias. They have created mosaic panels or stitched or block printed hangings for hall or office walls. Sometimes they have painted pictures to replace the drab sepia prints extant in some schools.

Art students should be responsible for the appearance of display cases and bulletin boards, for flower or branch arrangements in offices and cafeterias. There are dozens of special events—dances, fairs, American Education Week, Book Week, games, assembly programs—which require posters, programs, decorations, window displays. There are even the lettering jobs on diplomas, place cards, and the cheerleaders' megaphones.

Where there is a good art program, its effects will be felt throughout the school. Art serves the school in many ways.

9. How Should These Art Service Areas Be Administered?

Obviously there is no educational value to last minute demands for art services. These are unfair to both the student and the school's organization. Students rushing to meet such emergencies do not have time for thoughtful creative jobs, are tempted to adapt illustrative material available, and to present sloppy, uncrafterlike work. This sort of experience tears down all that a good art program is trying to develop. Such hurry-up jobs also disrupt classes and affect adversely the progress of not only the art students but also other members of the class.

Art services to the school must be planned in advance, spaced reasonably, and distributed among a number of able students. Too often the services of one or two students have been monopolized with the resultant unbalanced art program and consequent injustice to students and frequently to their academic achievement. Some fairly effective practices have been tried:

A. The student council has an art student member. Through the council, all club and class requests for art clear. Each semester there is a deadline set for such requests. As soon as the class play has been selected, the art classes have the information and volunteers submit sketches. All such requests clear through the art member of the student council who, in turn, consults with the head of the art department in the school.

B. The art service club is organized in some high schools to handle requests for art work. The service club, too, must require a month's notice of art work desired. Time for only one club meeting a week makes the club less able than art classes to handle large requests for art work.

C. Most high schools have yearbook art staffs, stage crews, and newspaper art editors. The art teacher responsible for guiding such groups should have one free period a day to work with these students on planning. Much of the actual art work may then be done in art classes or art clubs.

The important issues for consideration in administering these art services are timing and coordination of effort. Responsibility for successful art services to the school rests quite as much with the administration as with the art teacher.

10. How Is Art in the Senior High School Related to the Other Expressive Areas?

Art in the senior high school is closely related to other expressive areas, whether or not this relationship is formally recognized in curriculum planning.

Creative writing, drama, the dance are the areas of most frequent correlation of effort. Illustrations of creative writing, and creative writing based on experiences with works of art are two common efforts. In one freshman high-school class, paintings interpreting, realistically or symbolically, significant moments in the students' lives have been used with singular success as the take-off for autobiographies; and fantastic puppets made in art class have had their life stories told in an imaginative way more colorful than the ordinary writing by the class. The neighborhood stories and/or creative writing on the city either start or end with original art.

Planning interpretive costumes and sets for the creative dance, or composing dances to interpret such art expression as original masks or moods expressed through abstract use of color on the stage are a few of the ways art and creative dance have been related. Like the dance, creative drama will require interpretive costuming, stage design, and lighting. At times, elaborate marionette plays have been developed jointly by art and drama departments.

In home economics, too, it is possible for team teaching or an integrated arts program to relate the art students' knowledge of color, form, and design to home and family living, clothing, and foods—the areas most frequently stressed in home economics. Too often, text and magazine solutions of such problems as the use of color in table setting, arrangement of flowers, selection of furnishings or clothing deprive students of basic understandings and prevent original, creative solutions to important aesthetic problems.

Less frequently and more self-consciously, art and music combine in presenting styles or movements common to both, such as classicism, romanticism, expressionism, *etc.* But music is a time art; whereas painting, sculpture, and architecture are space arts. Their meeting ground is not as evident as some proponents would have us believe. Attempts by art students to interpret music selections through color, form, and line frequency become bogged down in literary symbols. The young musician, too, is interpreting another's creation; the young artist begins with materials intrinsically of little meaning until organized by the artist. He is interpreting meanings peculiar to himself, not to another. The composer is nearer the creative artist than the instrumentalist or vocalist; yet in most high schools of the United States this area is neglected.

Through a core organization with team teaching in an integrated arts program (discussed elsewhere), the common aesthetic considerations in art, music, drama, dance, and writing could be explored. To date com-

paratively little has been done to relate these expressive areas in education. As yet most such experiments at the senior high-school level have been confined to University high schools with a penchant for experiment.

11. How Can Art at This Level Be Related to Other General Areas of Learning?

At the high-school level where the trend is toward quality achievement in specific disciplines, any artificial or superficial introduction of art *per se* seems inadvisable. The relatedness will be often in philosophy and approach rather than in surface likenesses; for example, the precisely stated, thought-provoking *Art for Scientist and Engineer, a Report of the Committee for the Study of the Visual Arts at the Massachusetts Institute of Technology*, 1953-54. That statement has been used as the basis of discussion in high-school art classes in at least one eastern city. Further statements by such a leading scientist as Dr. Vannevar Bush in an article *For Man To Know*, published in the August 1955 *Atlantic Monthly*, furnish material for thoughtful discussion: "Joined to curiosity and responsible for some of the most amazing flights of (scientific) genius is the same aesthetic urge that leads to great art and music."

Individual students of both science and art might present in art media certain space concepts, mobile units. They could explain to the class the physics of light and color and show the effect of such scientific discovery upon the Impressionist painters with special attention to Monet's light studies. They might develop design from geometric forms. They might find a survey of artists' attempts to express the fourth dimension—motion—interesting.

Joint planning by science and art teachers would reveal areas of common interest probably better assigned to individuals on the basis of interest than to whole classes.

The relation of art and history, either American or world history, has been touched upon. Here again new teaching techniques with staff planning would make it possible for the arts and architecture of an historical movement to clarify and enrich the understanding of man's thought and action.

It is possible too that the arts could contribute effectively to the understanding of other cultures in the language classes. More and more colleges and even high schools are including Russian in the curriculum. Today's art and architecture in Russia make a succinct statement of conditions ideological and sociological in the U.S.S.R.

Study of the Spanish language and culture would be enriched by acquaintance with the art of the greatest Spanish painters, the mysticism of El Greco, the discerning realism of Velasquez, the cutting satire of Goya, and the intrepid vigor of Picasso. They would understand Spain through the rich heritage of the Moorish occupation, the cruel scars of

the Inquisition, the horrors of the recent wars of the Spanish Republic which cry out as poignantly in Picasso's *La Guernica* as in *For Whom the Bell Tolls*. Contemporary art in the Spanish (or Portuguese) speaking countries of this hemisphere—in Sao Paulo, in the new Brasilia or Rio—are possibly as indicative of the Spanish love for the baroque as are the cathedrals at Toledo, Burgos, and Seville.

Today's language teacher would welcome such contributions to the understanding of a culture. But such information cannot be haphazard or incidental. Careful planning with agreement on objectives and procedures is necessary if the art teacher is to do justice to the request.

In the past, all good teachers have attempted to introduce related subject matter into their courses in the sciences, languages, or history. They have been limited by a lack of training in art in their own teaching preparation. Art teachers, too, have seldom had much experience in the sciences in their college careers with their technical art slant. Therefore, much joint planning, acquisition of fine visuals, and a willingness to share knowledge are essential for the success of related subject programs. The potential is there; the super-teachers needed for its implementation are frequently not yet available.

CHAPTER III

Scheduling Art in the Secondary School

“FROM where does time to do everything come?” “What is the best organization?” “How are facilities and staff best utilized?” These are but several of the many questions facing school administrators perplexed by current pressures upon the schools to provide quality education for all youth.

Problems of time, facilities, and staff create understandable dilemmas. It is the purpose of this chapter to discuss practices related to scheduling art in secondary schools, recognizing that many individual schools and school systems have developed excellent art programs despite crowded schedules and pressures of the times.

Problems often are overcome in what appears to be a direct relationship to the significance attached to an activity or subject area by the school administration, faculty, students, and community. Thus, those areas deemed important overcome obstacles, while others seem to face ever-increasing problems. Even within a given school system, one school may succeed in developing one area of the curriculum, another school may claim insurmountable problems in developing that same area; while, in a third school, the program will move forward not only on one front but also on many.

Solving scheduling problems is probably related to the basic point of view and attitude held toward art by the local school and community. There are numerous schedule patterns which are feasible; there are diverse counseling procedures to identify students' needs and interests; there are various staff abilities and school plants with which to work. These factors are merged into practice by school administrators as programs are developed to attain the goals established for the local school.

One thing seems certain from current literature; that is, that older, established scheduling practices are very likely to give way to new and more varied approaches to school programming.

1. How Much Art Should Be Required of All Secondary-School Students?

Although there have been numerous statements made recently regarding the secondary-school curriculum, there is general agreement that a well-conceived program should include, for *all* students, study in broad areas of knowledge *including fine art*. Art should be an integral part of

the educational experiences of all students at both the junior and senior high-school level.

Both required and elective offerings in art are found in all major school districts. Grade-level placement of a required art course may vary between one school system and another. General practice usually places a required art course at the seventh-grade level in order to give continuity to earlier art instruction at the elementary level. Senior high-school study in art generally tends to come as early as possible in the senior high-school years.

At the junior high-school level, art should be required of all students for a minimum of one semester as a full major offering in the seventh or eighth grade. Many schools have an art requirement in both the seventh and eighth grades; some for a full year rather than one semester. An art requirement in both seventh and eighth grades exists in such cities as Cleveland, Portland, Milwaukee, Chicago, San Jose, Detroit, Pittsburgh, San Bernardino, and New York. Among those systems maintaining an art requirement in grade seven, with elective offerings in grades eight and nine are Los Angeles, Pasadena, Oakland, and San Diego.

In those systems operating under an eight-grade elementary, four-grade secondary program, the upper elementary grades often are departmentalized, providing art instruction by qualified art teachers.

At the senior high-school level, art should be required of *all* students in courses equivalent to a minimum of one year. There is a growing concern among art educators for the achievement of such a basic requirement for all senior high-school students. Others agree that too many students, particularly the more able, are graduated from high school having had no association with art, possessing deplorably little understanding of their art heritage, and having missed creative experiences in art expression valuable to their fullest development.

Specific offerings may vary in duration, depending upon the nature of the offering and whether or not differentiated art courses are available to meet varying student needs; that is, courses centered on appreciation, courses of a studio type, general survey courses in "the Arts," courses for academically gifted students, courses for non-art majors, and courses for the artistically talented.

2. How Many Times Per Week Should Required Art Classes Be Scheduled?

There are several approaches which have proved satisfactory in different situations. Among practices recently reported are schedules made up of single period classes meeting daily; double period classes meeting twice a week; or three single periods per week, continuing for a full year.

Fewer than three periods within a week tend to break down desirable continuity in instruction and do not provide sufficient time to assure

most desirable learnings. It must also be recognized that as individual classes are scheduled for fewer periods per week, an increase in the total number of classes assigned a teacher occurs, thus increasing the pupil load per teacher with resultant effects upon the teacher's efficiency and problems of supplies and facilities. Another marked disadvantage of less than three periods per week is in the attitude, often developed by students, that a subject offered on such a restricted basis is of limited significance. Classes scheduled on a double-period basis, particularly when single periods are 45 minutes or less in length, are preferred by many art teachers since a double-period schedule provides a longer work period uninterrupted by frequent distribution of materials and clean up. When the length of a single-period is one hour, the double-period set-up probably will exceed the average pupil's attention or ability span.

Both junior and senior high schools report the use of the above scheduling practices. Criteria influencing the determination of the weekly schedule plan involve assuring continuity in the instructional program, the types of art experiences, ability levels of students, relationships of art to other subject schedules, and the total pupil load per teacher.

3. How Long Should Art Class Periods Be?

A period of 45 to 60 minutes is most desirable. Less than 40 minutes does not provide essential time for studio-type activities, in which case double-periods, when feasible, are advantageous. Since art classes are predominantly activity centered, they require periods of adequate duration to provide ample time for work plus the necessary time for preparing materials and cleaning up.

The length of individual periods is usually determined by considerations for the total number of periods within the school day as is applicable to all subjects. There is evidence that schools are moving to a daily schedule providing more periods within the existing day or to an extended day in an effort to meet the needs for diversified interests and expanding programs.

4. What Size Should Art Classes Be?

Classes should never exceed the number for which facilities are adequate and the subject is appropriate. For "general" art classes at both the junior and senior high-school level, enrolments of thirty students are acceptable and appear to be close to general practice. Crafts classes require more space, more diverse materials and equipment and more individualized instruction and should be limited to 24 to 28 students. Classes at the senior high-school level for "art majors" and gifted students may be as small as 15 to 20. Such service or "production" classes as stage design, art service, publications, or display are usually smaller because of the often diversified nature of the activity or the need for individualized assignments. While large classes are impossible for studio activities,

it is also true that very small classes often may not be conducive to desired interaction and stimulation among students in the group. It should be expected, however, that classes for talented students, particularly in specialized offerings at the senior high level, will be smaller than other art classes.

All those involved in the scheduling procedure as well as art teachers must realize that class size is influenced by facilities, instructional program, staff, and the general structure of the school day, as well as the needs and interests of students. Best practices in art education involve personal, creative experiences and place considerable emphasis upon individualized teacher-pupil instruction. Whenever class size inhibits effective pupil-teacher relationships, exceeds facilities or materials, or thwarts a classroom environment for creative activity, the instructional program becomes less effective. One of the most devastating practices to an art program is that of overloading classes.

5. How Often and for What Length of Time Should Elective Art Classes Be Programmed in the Senior High School?

Most reports of scheduling practices, at least in major school systems, indicate that elective art courses meet daily for a normal-length period ranging from approximately 50 to 60 minutes at the senior high-school level. Some school systems have provisions for advanced students—those with major interests in art—to elect a two-period per day art program. In addition, it is possible for many capable students to continue art study regularly throughout the high-school years. Because such students often are preparing for entrance into college or art school, schedules also insure other required subjects to satisfy college entrance requirements.

As may be expected, scheduling provisions vary from district to district. The significant observation made from reports of individual practice is that elective offerings are available in large numbers of schools for students with ability and that major art offerings are scheduled on the same basis as offerings in other major subject fields. Understandably, well-developed elective art programs for art-minded students are more prevalent in large school districts where the number of these students may be sufficient to warrant special programs. Smaller schools may find means for adapting art programs for interested students just as special needs and interests of students in various other subject areas are met through program adaptations.

6. Is Scheduling by Grade-Level Groups Necessary in Planning Art Classes?

Art differs from many other subjects which have become "graded" or have been given a sequential relationship. A relationship exists between the type and quality of art experience and the maturity and ability of

students; however, this is not readily based on grade level. Students from several grades may be scheduled together for an art course, basing the grouping on similarity of ability, interests, and background rather than grade placement. Wide grade distribution may be unwise because of differences in maturity and background; however, quite frequently pupils from grades ten, eleven, and twelve may be found within one class; or, seventh-eighth or eighth-ninth grade groupings may be made. A broad-based general art course designed to develop appreciation and to provide some studio-type activity might appeal to, and be equally successful with, students from a three-grade range. A more specialized course, for example, in advanced painting, might also be successful drawing students from a range of two or three grades *provided* students are of somewhat comparable ability, background, and interests. For ease of scheduling in situations where large numbers of students are enrolled in art, planning sequential art courses identified with a general grade level will help both students and administrators.

7. Can Art Clubs and Community-Affiliated Art Programs Be Used To Avoid Scheduling Art Into Already Crowded School Programs?

School-sponsored art clubs, museum programs, and other community resources may be used to augment and enrich an ongoing art program within the regular school curriculum. They do not, however, take the place of a planned instructional program in art within the framework of the total educational program and philosophy of the school.

Education in creative art should be an integral part of the educational experiences of secondary-school youth and should be provided for in structuring school curricula. If those developing school programs believe that art experiences are important for young people, they will not release to other agencies the responsibility for providing these experiences.

Many art museums, galleries, and other community art groups sponsor programs and offer resources which may be valuable assets to the school art program. Classes, workshops, lectures, exhibitions, museum tours, loan collections, libraries, and other resources should not be overlooked; but the best use of these resources comes when a competent art teacher is able to make them available to a group of students as they best relate to the organized content of the art course regularly scheduled by the school.

8. How May Schedules Provide for Varying Levels of Interests Among Students in Required Art Classes?

Teachers will agree that no class is made up of students with exactly the same degree of interest, ability, or needs, regardless of the subject area. Some subjects often are "tracked" or otherwise differentiated into several levels to care for such varying interests and abilities.

There is no reason why interest or ability grouping may not be applied to art. This is often accomplished through providing opportunities for

a student to select among several art offerings that which most closely relates to his interests, within the framework of existing requirements. Others approach the problem by grouping procedures based upon general academic abilities or social adjustments. By utilizing some grouping procedure, those capable of a more intellectual approach or increased verbalization may be cared for; those for whom increased activity of a crafts nature is desirable may be provided for; and those with recognized behavior or social problems may be handled more effectively.

One of the persistent concerns of art teachers relates to scheduling practices wherein the art class becomes a depot for disciplinary problems and "left-over" students. When the range of abilities and interests is expanded and complicated by overcrowding or by assigning an "overdose" of problem students to one class, the instructional program invariably suffers.

It is not proposed that a "track" approach be applied to establishing differentiated art courses based on ability grouping; however, the same considerations are required in art as in other subject areas to bring together groups of students with compatible interests, abilities, and maturity so that teachers may work effectively with them.

9. In What Ways Is the Schedule Influenced by the Teaching Staff?

Certainly, one of the major responsibilities of the school administrator is that of bringing together a group of students and a teacher in a situation in which maximum learning may take place. Consideration of the quality, experience, expertness, special abilities, and limitations of art personnel cannot be avoided if effective scheduling is to be achieved.

Scheduling must be more than establishing groups of students assigned to various periods throughout the day. Which students go into a class, which person teaches the class, and where and when the class meets are among the considerations faced by those responsible for setting up schedules.

Teachers have particular strengths; they also have areas of lesser competency. Special abilities of faculty members may be utilized to strengthen areas of the art program. Often new aspects of the program are developed because of unique abilities of a staff member. Some teachers are referred to as "good disciplinarians," others may not consider this their forte. Some people work most effectively with one age group; others have much to offer the under-privileged; still others can give great depth to enrichment programs.

10. How Do Summer School Art Programs Affect Scheduling?

Within the past several years, a marked increase in summer school attendance has been observed. During the summer of 1960, over eighteen hundred students were enrolled in art classes alone in San Diego.

Summer school programs in art may serve such purposes as extending offerings regularly scheduled during the year, furthering special interests, and making available art offerings not possible during the regular year. These are sound values for well-planned summer programs. They suggest expansion of regularly scheduled art offerings and the possibility of easing already tight schedules faced by students during the regular school year. When summer school programs serve to reinforce and augment the on-going art program, they may make a significant contribution.

11. Are Scheduling Practices in for Change?

With the appearance of J. Lloyd Trump's *Images of the Future*¹ and other studies, there can be little doubt but that the future does hold change. Some phases of art instruction can be handled well in the large groups Trump discusses, while other types of art teaching lend themselves to his small groups. Undoubtedly the high school of the future will encourage the extremely talented young person to do a good deal of individual creative work in depth, and much of this work will probably be done outside the classroom—perhaps in individual studio cubicles. To maintain desirable breadth in curricula as well as to enrich, strengthen, and enlarge the educational opportunities for youth, change is inevitable.

Art education has felt the pressures placed upon education, particularly over the past two years. Some schools, adhering to existing scheduling practices, have indicated that something has to give in order to make way for these new pressures. Others have preserved a philosophy which places emphasis upon art as an integral part of the education of *all* youth. The schools in this latter group have sought new approaches to meet the challenges of current demands without sacrificing the things in which they believe.

¹ J. Lloyd Trump, *Images of the Future. A New Approach to the Secondary School*. Commission on the Experimental Study of the Utilization of the Staff in the Secondary School. Appointed by The National Association of Secondary-School Principals, a Department of the National Education Association. Supported by the Ford Foundation, 1958.

CHAPTER IV

Evaluation

IT HAS often been said that as soon as a person steps into a school building, he can tell whether or not there is a good art program. One is immediately prompted to ask "What person? and what does he mean by good?"

What if this person is judging by his own likes and prejudices rather than through any real understanding of art? And how can he possibly know how "good" the program is, without knowing how well it meets the needs of the pupils of the school?

1. How Can the Creative Art Work of Junior High-School Pupils Be Evaluated?

Measurement of child growth in art involves more than assessing the merits of the resulting art work. "The most important element to be evaluated is not exclusively the work of art, but the growth which the individual experienced during the process of producing and subsequently self-evaluating a piece of creative work."¹

"The meaning of the final product as an expression of creativity can be fully understood only as it is seen in relation to the total development of the child. There exists a reciprocal relationship between the child and his work; each provides us with insights into the other. By studying the products of his creative efforts, we learn many things about which we would not otherwise know; but this knowledge can be complete only if it is understood in relation to his total growth and development. The processes of creative growth are exceedingly complex and the patterns of growth are varied. What the child's work reveals to us about his creative development can help us to understand him as a unique individual discovering and coming to terms with the world in which he lives."²

"A creative process of self discovery may have a vital and decisive influence upon the total growth of an individual even if his final aesthetic product appears to be insignificant. Such an aesthetic product, therefore, has shown little value as a work of art, seen from a commonly accepted

¹ Howard Conant and Arne Randall. *Art in Education*. Peoria: Charles A. Bennett Co. 1959. P. 193.

² Ernest Ziegfeld. "The Final Product—An Expression of Creativity," *Eastern Arts Association Research Bulletin*. Vol. 5, March 1954, p. 24.

fine arts viewpoint; yet, for the development of a more flexible, inventive and creative spirit, this aesthetic product may have played a decisive role in the individual's life."³

Jack Bookbinder offers suggestions for criteria that might be used in evaluating a final product, but also stresses the whole evolving procedure. He states:

"Since we are here concerned with the evaluation of the final product, it is essential that we are agreed on what constitutes the finished product. Let us imagine that Joe, any Joe, has just finished a figure in clay. Let us grant from the beginning that before there was a statue there was a process; that before there was a process there was a lump of clay; and that before there was a lump of clay, there was Joe. Now then, ignoring for the moment process, lump, and Joe, we observe the statue.

"Now Joe is no Michelangelo and his statue far from the achievement of Michelangelo's "Moses," but we suggest that in the proper evaluation of either's product there is no basic difference. We need no Vasari to inform us, no extraneous evidence to convince us that in the "Moses" is power personified, grandeur exemplified, skill and imagination robustly realized. There is no point in multiplying examples. Any work of art stands on its own merits, speaks for itself. The world goes on evaluating, devaluating, and re-evaluating long after the artist is gone; his work alone provides the basis for judgment.

"Significantly, the criteria used for evaluating the accomplished artist are also those used for judging the work of Joe:

"PURPOSE—What is he trying to say?

"FORM—How well has he organized his material to say it?

"VALUE—How much is his statement worth in terms of meaning, insight, or human significance?

"ORIGINALITY—To what extent is the product imbued with fresh vision, individuality, personal integrity, and taste?

"It might prove difficult for a junior high-school teacher, to say nothing of the kindergarten teacher, to accept the suggestion that the criteria for evaluating children's work are in fact those applied to the professional artist. This contention might appear particularly surprising since we are fervently urged not to confuse the child with the adult, the student with the professional. But in point of fact we are suggesting no such confusion. On the contrary, in admitting that Joe is no Michelangelo, we are more than implying that he should be allowed to remain Joe. . . . We come to a child's work then, not merely with an aesthetic yardstick, however aesthetic it may prove to be. We come to read the record of a state of mind, of a state of maturity. At least we should. And our reason for

³ Viktor Lowenfeld. *The Meaning of Creativity for Art Education*, *Eastern Arts Association Research Bulletin*. Vol. 5, March 1954, p. 24.

being on the scene is to help the child grow toward greater maturity. In this sense a classroom is not a museum."⁴

Careful observation of the art work of a school over a long period of time might offer some insight into the program. Certainly, a difference can be seen in the individuality, the imaginative quality, the organization that has been evolved by each pupil in a creative program as compared with the imitations and stereotypes that come from a sterile one. Over a period of time, the variety in kinds of projects and materials employed usually indicates that the program has concern for each pupil, respecting his need for making choices and offering encouragement and inspiration to him in objectifying his thoughts and feelings. Anyone who is aware of the unevenness of growth in the adolescent and the resultant fluctuations of interests, emotions, and abilities will look for evidences of a diversified program. Sets of paintings, sets of ceramic pieces, sets of masks, sets of house models, though individual in interpretation, suggest that the program stems more from the teacher's leadership than from cooperative planning and selecting. Most art teachers believe that, as the program develops, the pupils should develop in ability to make choices and work out ideas independently.

An art program that involves pupils deeply, both intellectually and emotionally, challenges them to search into the nature of things, seeing with all of their senses, interpreting according to their own beliefs, producing as their capacities permit, relating, changing, organizing thoughts and materials. This kind of program cannot be contained within the walls of an art room. It flows through the school as a vitalizing force, spreading and penetrating more and more as the program gains strength.

"Integration is a highly personal matter involving perceptions, emotional reactions, aptitudes and skills that must perforce differ with each child, because each child is different. The great value of creative experience is that it provides for and develops personal integration, because the child selects his own motivation and expresses himself in terms of his own needs and aptitudes. The sensitive art teacher guides the child into experience most suited to his ability and most satisfying to his individual concepts, at a rate of learning natural to him.

"The curriculum approach is apt to destroy personal integration because the motivation comes from subject matter, such as social studies or science, allowing little expression for emotional needs or creative concepts. Too often it is this kind of motivation, begun by the social studies or the science teacher, and involving such evils as copying or poor design, that the art teacher finds he must continue in order to preserve the peace."⁵

⁴ Jack Bookbinder. "Evaluation of the Final Product—An Expression of Creativity." *Eastern Arts Association Research Bulletin*. Vol. 2, No. 1, March 1951, pp. 19-21.

⁵ Victor D'Amico. "Are We Jeopardizing the Child's Creative Growth?" *Eastern Arts Association Research Bulletin*. Vol. 10, No. 4, April 1953, p. 5.

Evidences of the genuinely integrated program or forced curriculum correlation can be recognized. Genuine integration usually finds expression first in the other creative areas: music, dance, dramatics, creative writing. It brings forth scenery, costumes, programs, illustrations that are imaginative and interpretive. Forced correlation produces belabored copies and stereotypes that have little meaning for young people. These usually are concocted in classrooms, and unfortunately are moved into the halls, for all to see.

A thorough evaluation of the art program of the junior high school would include the following:

- A. Continuous evaluation of the aesthetic growth of each pupil.
- B. Investigation of the total growth and behavior characteristics of adolescents of the junior high-school age group. Literature, research studies, and the advice of psychologists and others would be included.
- C. Examination of all available books and courses of study that deal with art education for young adolescents.
- D. Visits to other schools to see their programs in action and discussions with other art teachers.
- E. Observations and recommendations by qualified people from other schools or from college art departments.
- F. Participation in school-community activities that might bring about a better understanding of the pupils, their home situations, community influences and needs.
- G. Discussion with the pupils, with parents, or with other teachers who work with the same pupils, in order to learn more about interests and concerns of the junior high-school pupils.
- H. Surveyal of the whole art program from kindergarten through the twelfth grade in order to assess the elementary-school background of the pupils.
- I. Appraisal of length of class periods, relationships of reciprocating class groups, club programs, assemblies, preparation periods, *etc.* conducive to the implementation of the program in the art room or school.
- J. Investigation of the facilities: the art room, the amount of working space, storage space, equipment and its effect upon the program. Consideration of the location of the art department in relation to its functions in the school.
- K. Continuous awareness and reappraisal of the whole program as it develops out of, and around, the needs and interests of the pupils. A good art program can never be determined by a course of study set down in definite terms and followed completely.

2. How Does One Evaluate the Art Work of Senior High-School Pupils?

Evaluation of the art work of senior high-school pupils must have concern for the concepts of the pupil, his personal way of expressing his ideas, and the values of the entire creative experience to him. Anyone looking at the art products of senior high-school students should be aware of the heterogeneity of personalities, the variations of adolescent growth, and inequalities in art background.

Although such practice is not recommended, high-school scheduling often places the pupil who has had several art classes in with others who are beginning. Students who are intensely interested in art as a career are often programmed with those who have less serious inclinations. The great differences in achievement and performance could easily cause discouragement for some and inertia for others. The teacher, therefore, must challenge each youth to measure his own progress against his own former achievement and set up goals which are feasible to him.

The high-school student who has enjoyed the benefits of a creative art program in the junior high school should show more efficiency than he did in his former art experiences in the following areas:

- A. In clarifying his purposes
- B. In selecting the materials that are suited to his purposes
- C. In using the materials in ways that interrelate with, and are expressive of, the goal chosen
- D. In the organization of his thinking and the projected organization of lines, shapes, spaces, textures, forms, and colors as they contribute to the expressiveness of his idea
- E. In the integration of all elements to produce a result that in its total quality is imbued with a character or spirit beyond functionability
- F. In achieving a finished product that is uniquely representative of the creator and honestly his own achievement

3. How Can Individual Pupil Progress Be Assessed?

In the genuinely creative art program evaluation goes on continuously. The pupil must think about his idea, about the material he will use, and how to begin. He must reflect upon the nature of the material selected, the grain of wood, for instance, the shape of the piece. The material may suggest a movement, or perhaps a mood or spirit, which in turn influences the beginning idea. As the young person works in wood, he will think of forms, the spaces between forms, and the effect they have upon one another. He will hold the wood in his hands, turning it, feeling its forms and movements, enjoying its smoothness or roughness as he gradually relates texture to movement of forms, and both to his idea. His idea has grown and changed as he has worked; and so has he. In the process he has clarified and organized his thoughts, and, in a sense, has placed them in front of himself as they are projected into the created object.

The pupil's ability to work in a contemplative way is encouraged by classroom procedures. The teacher, usually through questions, helps the student clarify what he is trying to do, and offers him the kind of help that will bring him to his own solution of any problem. Through individual guidance, and group discussions, the teacher keeps the pupil aware that there are many different ways of expressing ideas, many ways of using materials, and that each person must take time to try them out until one finds the method and interpretation which for him is most satisfying and best suited to his purpose.

Although evaluations should be conducted tactfully, they must be honest appraisals of the organization and execution in terms of the student's purpose.

Further insight comes as the class group discusses forms in nature that can be seen with the naked eye, or through a microscope or microphotographs, or telescopic photos. Through these avenues as well as by means of a study of contemporary and older art forms in painting, architecture and industrial design, the adolescent learns that art expression has changed along with, and sometimes ahead of, man's vision of his world.

The importance of self-evaluation in measuring pupil progress is brought out by the following quotations:

"Effective learning takes place within the individual. Effective evaluation, therefore, is based upon the individual's understanding of his work. Improved and intensified self-study should be the aim of all evaluation, whether it originates with the creator, the teacher, or the parent. Methods which do not induce self-appraisal are usually superficial and meaningless."⁶

"Motivation and stimulation of a dynamic sort, together with standards of evaluation devised by the children themselves, have succeeded in retaining the interest of large numbers of young people in creative art production."⁷

Successful evaluation, in both junior and senior high schools, is closely related to successful planning. Occasional sessions involving the whole class, as well as conferences between the teacher and the individual student, help young people to clarify goals and select experiences that will have value to them.

Measuring across—that is, comparing the work of one pupil with that of his fellows, or rating by letter grades—can be discouraging to the adolescent. Prone to be self-critical because his inconsistent growth prevents his carrying out ideas as he sees them, he may lose interest or revert to imitating. Charles and Margaret Gaitskell say: "Any attempts to mark the work of pupils immediately tends to set up a spirit of competition between members of the class."⁸

In concluding his survey of methods of evaluating growth through art, de Francesco says:

"It should have been made clear that grades or other types of marks are not valid as indexes of a child's growth. More is needed to present the proper picture of the whole pupil. Certain systems of evaluation place greater emphasis on the social, mental, creative, aesthetic, and personal traits evidenced in the art laboratory than they do on the art product itself. The values of the product in terms of control of medium

⁶ Howard Conant and Arne Randall, *op. cit.*, p. 198.

⁷ Ann Lally, *The Gifted Child*. Boston: D. C. Heath and Co. 1951. P. 250.

⁸ Charles Gaitskell and Margaret Gaitskell, *Art Education During Adolescence*. New York: Harcourt, Brace and Co. 1954. P. 32.

and aesthetic qualities are not denied; they are considered as part of the pattern of growth of the child."⁹

The art teacher is faced with a difficult situation if letter grades are used in all other subject areas. Then the pupil, particularly the one who is taking art as a required subject, often associates grading with the importance of the subject, or with his own achievement. Conant and Randall offer a descriptive outline of criteria which might be used temporarily in school systems where letter grades are required.¹⁰

Devices and technics which aid in evaluating pupil progress are numerous and varied. *Art Education*, the journal of the National Art Education Association, lists the following:

- A. The open question (interview, conversation)
- B. The simple questionnaire
- C. Tape recordings
- D. Anecdotal records of observed situations
- E. The individual folder for each pupil
- F. The individual pupil record sheet
- G. The "Center" chart, indicating which area, such as ceramics or painting, interests each pupil
- H. The class folder of two-dimensional work, showing what can be expected of most students
- I. Photographs and slides of two and three-dimensional work¹¹

4. Should Credit Be Given for Art Classes?

To answer this question one must counter with other questions. Should the area which represents everything that man uses from morning until night, which influences his choices and the quality of his life, be minimized? Should the experiences which develop man's creative potentialities: his sensitivities, his imagination and resourcefulness, his ability to think through and organize his thoughts and actions, be placed in the category of the "extra" subjects?

"Making allowances for human imperfections, I do feel that, in America, the most valuable thing in life is possible, the development of the individual and his creative powers."¹²

"Art education, in response to modern forces and new conditions, has in recent years taken on deeper meanings and broader purposes and has moved from a peripheral to a central position in education. Never has the necessity for art in the education of boys and girls and men and women been greater. Its new significance springs from the necessity of

⁹ Italo de Francesco. *Art Education, Its Means and Ends*. New York: Harper and Bros. 1958. P. 229.

¹⁰ Howard Conant and Arne Randall, *op. cit.*, pp. 212-213.

¹¹ Edith M. Henry, "Evaluation of Children's Growth Through Art Experiences," *Art Education*, Vol. 6, No. 4, May 1953, pp. 13-21.

¹² A quotation from Albert Einstein's discussion of "Individuality," as reported by Reid Hastie in "Art Education, the Individual and Society." *Art Education*, Vol. 2, No. 6, June 1959, p. 5.

maintaining the dignity, uniqueness, and integrity of the individual in a world where these traits are faced with extinction."¹³

Yes, credit should be given to art classes. Possible exceptions might be classes in therapy or club periods. Art major classes should be set up as "solids" with outside study or research requirements similar to those for the academic program. This does not mean that outside work would be of the same nature as that of the academic subjects, but that it would be equal in challenge and time requirement. This would help to eliminate those students who sign up for advanced art, not through genuine interest, but because they do not want to do homework.

The label "unprepared subject" should be stricken from the program. It relates back to the days of "hand work" and "freehand drawing." The title conveys the impression that the art teacher does nothing until he steps into the art room. Investigations show that today's art teacher spends as much time, or more, in getting ready for classes as any other secondary-school teacher. In art classes students are as intellectually absorbed and as deeply involved in work as in academic classes.

The administrator would do well to question all factors that in any way categorize art as an "extra" subject in the mind of the student. Such classification is not likely to occur if art for all is part of the common learnings of the junior and senior high school, and advanced classes are provided for those who wish to pursue the subject in depth.

5. Can the Student Preparing for College Include Art in His High-School Course and Still Meet College Entrance Requirements?

He should be able to do so. In some high schools, art is a required subject, yet these students are accepted by accredited colleges and universities. Most high schools are able to satisfy college credit requirements in other subject areas with additional remaining elective credits that can be used for art. The chief difficulty lies in the organization of the high-school schedule. Unless art is given careful placement, there are conflicts that prevent the student from getting it in his program. In his report on *The American High School Today*, Dr. James Conant states:

"If a school program is organized with a sufficient number of periods per day (seven or eight), there is no difficulty in having the programs of the academically talented include as many as four years of art, music, and other electives, as well as five subjects with homework in each of the four years (twenty academic subjects of homework)."¹⁴

¹³ Edwin Ziegfeld. *Education and Art*. Paris: United Nations Educational Scientific and Cultural Organization. 1953. P. 15.

¹⁴ James Conant. *American High School Today*. New York: McGraw-Hill Book Co., Inc. 1959. P. 27.

CHAPTER V

Exhibits and School-Community Projects

INTRODUCTION

THE development of a vital creative art program in the secondary schools of America requires insight and understanding on the part of many people. The emotional and psychological climate provided by the community in general is a major factor of great importance. Fortunate, indeed, are those who live in cities or towns where cultural activities have become a tradition. In such environs is found the interest in and the desire to promote the advancement of all the arts.

The public schools can make a significant contribution to the cultural needs of the community. Such a contribution, however, does not take place without work and leadership. It is a cooperative enterprise capable of challenging the best efforts of students, parents, teachers, and administrators. Among these the school principal has a very advantageous role. He or she is the leader of the school and the school is one focal point for community living.

If the principal is to provide dynamic direction for cultural growth through the arts, he must have a personal appreciation of the values inherent in the arts. He must understand the nature of creativity and its relationship to the growth and development of all persons. The value of the arts as vital forms of communication must not be overlooked. The importance of art as a strong organizing force in society must be recognized. The need for acquiring a personal awareness of one's environment should be brought sharply into focus. The school administrator must have this kind of understanding to be most effective in his leadership role.

There is still another aspect of this problem that should be understood by the secondary-school principal. It is the importance of the art process which includes perception on the part of the artist. Creativity while coming from within is motivated by experiences involving the interaction of a person with his environment. This environment is complex by nature and its various components include tools and materials. The art process, therefore, centers around the personal involvement of an individual with his environment. This, however, is not the complete story, for the art process also includes the idea of sharing. It is not always enough to create. Since the communicative function of art is as old as man, part of the personal satisfaction derived from art expression comes from displaying the product. This may involve sharing by a single individual or it may elicit group responses as noted in classrooms, museums, and art galleries.

The principal who desires to promote a strong art program for his school must be aware of the total nature of the creative process with its many and varied implications for sound teaching. This total concept should help to highlight the importance of art exhibits and various other types of art community projects.

1. What Art Work Should Be Exhibited in Classrooms?

School administrators can make a real contribution to quality education by helping teachers develop an understanding of the dynamic relationships which exist between learning and the physical environment provided by the classroom. Each subject area of the curriculum presents its own needs and problems. Shop classes to be effective must have certain tools and machines; science laboratories require different facilities. In the art classes, display areas and display equipment become essential. Principals aware of art processes will readily recognize such needs and will take administrative steps to fulfill these basic requirements. Once provided, guidance and supervision on the part of the principal should help the teacher to make maximum use of space and equipment for the enrichment of learning.

The modern architect may refer to the contemporary home as a machine for living. The teacher would do well to regard the classroom as a machine for learning. Like all machines, the classroom requires care and thoughtful upkeep if it is to function efficiently.

The display areas in a classroom should be flexible in terms of classroom usage. There are times when these areas provide appropriate back grounds for the use of inspirational materials for motivation. In art rooms, there is no limit to the variety of such materials. One day they may be beautiful textiles; on another, colored papers, display charts, or various teaching aids. If the classroom is functional, the use of its many display facilities will vary with changing needs since motivation is only one aspect of art teaching in which they are essential.

The day-by-day needs of individual students will suggest the desirability of using some display areas for momentary individual and class evaluations. Such usage makes it possible for students to step back from their work and observe their creative efforts with more detached objectivity. At times student drawings and paintings may be put up with a certain casual approach with the understanding that they are not to remain beyond the evaluation period.

The techniques used in displays should always be in keeping with the basic goals of the art program. While an informal evaluation period can be achieved with little thought or care given to refined display methods, this should not be the technique used for the serious exhibition of art products.

The teacher who takes time to present student art work with respect is wise indeed. Care given to problems of grouping and arrangement pays real dividends in developing student appreciation of their own creative

efforts. Well-cut mats and the effective use of color are important elements in this type of visual presentation. Additional interest is often achieved by employing carefully selected slogans or captions.

Teachers are often at a loss to know which is the best policy regarding the display of student art work. An adequate answer can only be found when one comes to understand the real goals of art education. If personal growth and development is paramount, one has less concern for "best pictures." One no longer thinks in terms of "the artist" in the class. What is important is the day-by-day evidence that the student is making normal progress in terms of his or her own personal needs. To achieve this goal, all classroom procedures, including the exhibition of student art work, should be coordinated. This procedure does not imply a lack of interest in quality work. It does mean, however, that art educators recognize the existence of a vital relationship between the student and his personal art expression.

If the secondary-school art teacher recognizes the importance of sharing as a vital part of the art experience, it becomes important for all students to have opportunities for displaying their creative efforts. It is not suggested that all students have their work displayed all the time, or all at the same time. Student work can be put on display for various reasons. It need not carry the connotation of "best work." It might very well be displayed to illustrate personal growth, or perhaps to explain a new technique discovered by the student.

Is it not desirable to display the best work at times in the classroom? Yes, of course, it is! The problem is one of the most appropriate method for selection. This can be done in the spirit of loftiest integrity when selection is in terms of goals and standards understood by the students. If the teacher takes time to identify goals for the lesson, evaluation becomes a functional next step in the art activity. The question becomes what were we trying to do? Did we succeed or did we not? Students are alert to classroom successes when the work is identified with well-defined purposes. Such understanding points up a natural opportunity for student participation in the selection of art work for display.

Some will ask, does the teacher ever have a right to put up displays based entirely upon personal likes and interests? Certainly! The teacher should have a responsibility for enriching the classroom in many ways. It need not always be by utilizing student work. Good art work from many sources should find its way into the classroom. Fine color prints of the work of recognized artists are excellent. Original works can be obtained from local artists or from museums.

Any discussion of exhibits as they relate to classroom situations should include a strong plea for adequate display cases for three-dimensional design projects and craft objects. Such cases should be provided with simple backgrounds, glass shelves, and indirect lighting. Provision should also be made for locking in order to secure valuable objects displayed. While such facilities cost money, they represent a fine investment in good

education. They make possible what might be called museum-type experiences within the individual classroom. Many adults in the community are willing to share fine art objects with the schools when appropriate display cases are available thus insuring protection against loss or damage.

In planning for classroom exhibitions and displays, administrators should keep two ideas in mind. *First*, see that the classroom remains creative and mobile. This will provide a provocative environment for learning. *Second*, do not lose sight of the major purpose of art education, a creative program designed to meet student needs.

2. What Are Other Desirable Places Within the School Where the Creative Art Work of Students May Be Displayed?

Art displays and exhibits should not be confined to the art room. The creative art products of students provide an important cultural resource for the entire school. There are numerous spots in a school where display panels can be used to advantage. Here again the principal becomes a key person because his interest and approval is required to provide these essential facilities.

The area adjacent to the school entrance is one of the most strategic locations for displays. Here visitors obtain their first impressions of the school. These impressions may be cold and formal or they may be warm and friendly. The entrance area may express austerity or proclaim to all who enter that the school is functioning in a way which mirrors the zest and energy of its youthful learners. The foyer of the school also provides an excellent location for cases. These three-dimensional display areas should have depth. Glass shelves, simple fabric backgrounds stretched over celotex, and indirect lighting are usually employed in their internal design. Four-ply monk's cloth is fine for the backgrounds since pins can be inserted and removed without leaving visible unsightly scars on the fabric's surface. There is also an advantage in having electrical outlets installed in the cases. They make possible the use of special lights and turntables which add dramatic flair to certain types of displays.

Emphasis should be placed upon the organized use of display facilities. If not properly administered, such facilities become a catchall for the trivial and unimportant. This is not the way to enrich a school environment. On the other hand, teachers and students can be organized to share responsibilities for hall displays and cases. Principals who take time to provide leadership and support for this type of program have exciting and beautiful schools. As more students are involved in constructive efforts directed toward school beautification, fewer boys and girls will want to express destructive attitudes.

The attendance office provides another important place for displaying student art work. Here bulletin boards may or may not be appropriate. If not, simple frames into which mats may be easily slipped solve the problem. Pictures thus displayed should not stay up too long. Periodic

rotation helps to maintain student interest. This policy also extends recognition to more students and provides strong motivation for further achievement.

Cafeterias frequently have wall areas which can be enhanced by pattern and color. Such walls are often suitable for murals and provide opportunities for vital art experiences which can contribute a great deal to the enrichment of the school environment. If murals are painted upon some type of wallboard, they can be easily installed and removed. By not attaching permanency to these paintings, new paintings can be made by subsequent classes; thus, providing an extension of art opportunities within the school.

In some school systems, the superintendents feature student art work in their offices. To have one's work displayed at the central office becomes a real honor for a student and his family. Where this is done, parents, grandparents, other relatives, and friends will often make a special trip to the superintendent's office to see the student's work. It is hard to evaluate the importance of this technique in terms of public relations. There is no doubt but that such practices help to increase appreciation and understanding for the art program of the schools. This same plan can be effectively used in decorating the administrative offices of a local school.

The educational program of the American secondary school could be greatly improved by effecting closer coöperation among subject matter areas. Since most classrooms have bulletin boards, their design can relate art experience to science, language arts, mathematics, or a variety of other fields. Because a well-designed bulletin board is a better teaching aid than a poorly designed one, principals can make a real contribution to school art by encouraging teachers and students to organize artistic classroom displays. The plea here is not for what might be called "pretty," but rather for functional well-designed boards which, because of their sound organization, are better teaching aids. To achieve this goal in the school, the principal may need the help of an art specialist or an art teacher in providing some workshop experiences for teachers on the subject of designing interesting bulletin boards. The bulletin board in the classroom, while not an art project in the narrow sense, nevertheless presents a fine opportunity for exercising art skills and learnings.

The school library is another excellent place for exhibiting school art projects. Because school corridors are sometimes crowded and noisy, they are not always suitable places for exhibits. The library by contrast may be quiet and the tempo of activity therein more ideally paced for relaxation and enjoyment. The school library may also be used in off hours as a meeting place for adults. Art projects displayed in libraries serve the school well in terms of public relations since both students and visitors are free to enjoy them in a more congenial atmosphere.

Looking to the future, more thought should be given to this problem in terms of new school buildings. High schools could profit by having a

special display room or area built adjacent to the school auditorium. This area should probably not be labeled an art gallery for art is not the only school activity that might be visually presented to the public. Since sound public relations are built upon understanding, each school should have a continuing program of visual school interpretation. To be effective such a program must be tastefully presented. This becomes an art problem. For example, a science presentation can at the same time, through fine display techniques, provide the viewer with a rich art experience.

Some American high schools have rooms which serve as art galleries. The integrated approach to art as it functions in all areas of the school program suggests more flexibility in including multi-purpose rooms in architectural plans. Such rooms could accommodate displays and exhibits of all kinds as well as a host of other activities.

3. Should the Creative Work of Secondary-School Pupils Be Exhibited in the Community?

The answer is an emphatic—YES! In approaching the problem of community exhibits of student art work, one must start by defining goals and purposes. The discussion of classroom displays emphasized procedures which would implement learning. Its main concerns had to do with problems of sharing and motivation. In turning to the community, interest centers around needs for developing adequate programs of public relations. It is essential that schools find effective means for interpreting the educational program to the community. This goal cannot be obtained without the cooperative efforts of students, teachers, administrators, and parents, nor can progress be made without first developing a sound educational philosophy.

The major concept regarding public school art exhibits should be that such exhibits reflect the basic philosophy of the school and of the art department. Since there is great variation among schools with regard to what is essential in a sound art program, differences of opinion on an approach to the exhibit problem are bound to exist. In order to clarify thinking, let us assume the working reality of a school system in which the art department believes strongly that:

- A. The art program must be creative.
- B. Art experiences must be in keeping with the developmental needs of students.
- C. The art program should be broad and provide a variety of experiences.
- D. Art is defined as: (1) expression; (2) design and organization; (3) communication.
- E. Art appreciation is an essential for establishing good taste and is an important factor in consumer education.

Now let us assume that this same school system desires to stage a public school art exhibit of the work of secondary-school students. The first problem any planning committee would have to decide would be, "What do we want to say to the adults of the community regarding the art

program?" Study and discussion may lead to the selection of a general theme which will provide some structure for organizing the exhibit. This theme must be provocative. It should stimulate community members to the point where they will be anxious to view the display.

The theme might then be interpreted in succinct statements. These statements must be arranged in some kind of meaningful sequence. Each statement or slogan becomes a focal point around which various segments of the exhibit are organized. Great care should be used in phrasing the statements. They should be simple and direct. Words selected should have meaning for the viewer. When all the captions have been interpreted by the visual elements of the display, viewers should have a much better understanding of the art program in the schools.

The second problem becomes one of selecting the student art work to be exhibited. Logically a selection committee would establish criteria based upon the philosophy of the art department. This would mean that only creative art work would be included in the show. A higher standard of design and art structure would be reflected in work chosen for a large public exhibit than for a classroom display.

The selection committee would also choose a wide variety of student work, thus placing a premium on imagination and creativity. Some work would be selected in terms of relationships essential to telling a story. For example, the creations of some students might illustrate the visual type of personality, while other items could be selected to demonstrate the personalities of other types of students. The committee might also want to choose some designs which could be related to art needs in personal and community living. Such selection and organization would help parents and lay persons to understand the similarities and differences found in creative student art work.

After the work is selected, the third problem would become one of design. The entire exhibit must be thought of as a unit and made visually interesting through the use of color, texture, and pattern. Consideration for traffic and lighting must not be overlooked. These details should be worked out by a committee which keeps focusing its effort on making the exhibit itself a unique and masterful design project.

When a school or school system organizes this type of exhibit in terms of long-range plans, students can be involved in many ways. The entire background for the exhibit can be a class project. Students can also help in selecting materials. Teams of young people can be organized to install the display. Other student committees may design a brochure, an art flyer, or other printed materials that might be used to interpret the art program. There is usually a grand opening, and here again students may serve as hosts and hostesses. These are all fine experiences which provide unique opportunities for growth in many ways.

When secondary-school art exhibits are presented, they must be done well or they defeat their purpose. It is better to spend time and money on fine exhibits and have them less often than to have annual exhibits of

poor quality. While it is important to have exhibits, yearly productions frequently drain the teachers of energy which might better be spent in classroom instruction.

There are other aspects of community exhibits which should be mentioned. These are often inspired by clubs and social agencies which seek art help in the making of posters and allied projects. As a rule there are so many demands along this line that the school must establish some rules for control. Participation should be reasonable and at no time interfere with good education. The classroom teacher should be expected and allowed to make professional judgments regarding the advisability of cooperating on any given project.

The school principal in his role of leadership should encourage teachers to make careful lesson plans. It, therefore, follows that he cannot be in the position of asking teachers to set aside well-developed instructional plans in order to please community groups seeking art help. On the other hand, on some occasions a conference with the teacher will indicate the desirability of adjusting plans to meet an urgent need. Such conflicts of interest must be worked out in the spirit of give and take. Administrative authority is a poor device for achieving a goal which is dependent upon cooperation.

Art teachers are all familiar with the International School Art Program which is jointly sponsored by the American Junior Red Cross and the National Art Education Association. This project has provided a vital form of communication through art for youth and adults around the world. This exchange of art work has contributed much to world understanding. The activities of the Junior Red Cross in carrying out this project have made possible many community exhibits of the creative art work of high-school students. These displays have provided excellent learning situations for young people.

Special weeks, such as Conservation Week, give opportunities for art students to work with adults in the community. Stores and shops are often happy to support art projects by providing window space for posters and displays or for actual demonstrations of creative two- and three-dimensional art activities by high-school students. All of these possibilities are worth exploring provided they can be intelligently integrated into the curriculum in a constructive manner.

4. How May Young People in the Art Classes Collaborate with Other Groups Within the School on All-School Programs?

Since art is vital to the normal growth and development of all persons, it is an integral part of life. Art in education cannot be confined to an art room, for there are art opportunities in nearly all areas of the school program. Students, teachers, and administrators should all be sensitive to them. When a philosophy of this type pervades the school, it is easier to discover ways and means to make the art program functional.

The first step is to develop an understanding among teachers and to encourage their cooperation in providing opportunities for students to utilize art ideas in any class where such learnings would be pertinent.

The second problem is to recognize the validity of the art needs which grow out of school life and establish an organized approach to their solution. Many schools have what is known as art activity classes into which all such problems are channeled. In classes of this kind, the curriculum is built around school needs. These are many and varied including dance decorations, table centerpieces for banquets and luncheons, properties for plays, posters, and illustrations for publications. As a rule these classes are started by giving basic experiences in design. Art activity classes should not be too large. The number of fifteen to twenty is maximum. These classes are usually most productive when the students are selected for their ability and interest.

"All-school programs" cut through many departments. The contribution of each is important, but dependent upon the others. Such a situation demands coordination. In a holiday production, one can find music, art, and drama working together toward a common objective. In publishing the school yearbook, one finds art, photography, English, and printing each contributing to an important school project.

The school principal needs to protect his schedule by establishing some type of coordinating council which will serve as a governing board for "all-school programs." Such a council should have representation from all interested areas and departments. It should be the duty of the council to develop policies and rules. In cases of conflict between departments, the council should arbitrate disputes and enforce the rules and regulations. Here again solving the problem is dependent upon an adequate point of view and an organized approach to its solution.

5. Is Participation in Art Contests and Competitions Desirable for High-School Students?

To evaluate properly the worth of art contests and competitions, one must pause and reflect upon the basic goals of education in our country. On the one hand, an attempt is made to make education personal. It is related to the individual growth needs of people. Achievement is regarded significant if it represents one's best in terms of individual ability and if it shows growth over previous occasions. This philosophy is tied up with concepts of democracy and the worth of the individual is considered of maximum importance. From another point of view, education contributes to the individual's striving to protect and improve his way of life. The economy is founded upon the idea that competition provides the best basis for productivity of goods. The merit of the American way of life is well demonstrated by the high standard of living provided for its people. Its continuance calls for creative, imaginative citizens who are able to achieve in a highly competitive age. When approached from this

point of view, experiences in competition are deemed essential preparation for living in the adult world of work.

Since individual self-realization is so important in art, competition among individuals may often destroy self-confidence before a young person has acquired sufficient skill to achieve a satisfying experience. On the other hand, personal competition with one's own previous creative accomplishment may prove to be very stimulating for further growth. The thorough understanding of these two goals in education provides the art teacher with a guide for using contests and competitions in a constructive manner.

Most art directors and supervisors express agreement on several points associated with art contests. They believe art contests and competitions should not detract from the regular established goals of the class, and that all such contests should be carefully screened for their educational values, since the teacher has a professional obligation for making decisions regarding the merits of such projects. For these reasons, students and teachers should never be pressured into participation in contest activities.

The importance of competition for the more able secondary-school art students is recognized. Because these students have already developed refined skills, they can profit from competition on a more adult level. Since valuable scholarships are available through competition for talented students, it is considered valid for secondary schools to encourage young people talented in art to avail themselves of these opportunities.

One cannot overlook the public relations aspect of contests and competitions. Throughout the community there are various groups seeking the help of the school in carrying out their "pet" projects. Such help is often requested in contests for posters and decorations. Most of these projects are worthy. Through them students have fine opportunities for relating "self" to community life and adult problems. The question is not usually one of merit; the problem is one of balance. Teachers need the help of administrators in protecting the school and its art students from exploitation. For this reason art contests and competitions should be carefully studied and their values weighed before high-school teachers or students are asked to participate in them.

In some schools the art contest can become a competition among teachers. In the art classrooms of these schools, two very undesirable concepts—"the best picture" and "the artist"—gain stature.

Sound education demands a classroom environment in which all students are encouraged to achieve to their maximum. This does not rule out contests but, instead, emphasizes the need for planning and control. The contest should not be a goal in itself but, instead, should provide an opportunity for more able high-school students to enrich their art experiences through participation at a more adult level. Ideally, the work entered should be begun and completed in the art classroom.

6. How May Well-Developed Art Interests and Resources Within the Community Contribute to the School Art Program?

Life is changing at an ever-increasing tempo. These changes are to be found in all areas of human interest. Just as the industrial revolution brought undreamed of innovations in man's physical environment, so has research and study brought vital changes in the field of education. Schools no longer exist apart from community life. They are an integral section of the whole. As an educational leader, the job of the administrator is to improve the two-way interaction of school and community. Schools must contribute to the welfare of society, and each citizen should have a feeling of responsibility for his schools. Education has become a shared obligation. Individuals and groups must strive for improved ways of working upon their common problems.

The art program of the high school can be greatly enriched if teachers and principals learn how to make use of the wealth of resources in the community. These resources are many and varied. Some are to be found in the persons of talented artists who can be invited to the high school to give talks and demonstrations. Their studios provide exciting field trips of great value.

Some communities have had outstanding success in employing the professional artist for adult teaching. Any community with a broad and comprehensive art education program for adults will find that such a program contributes to community understanding of the arts and this in turn has a bearing upon the regular high-school art program. The high-school principal who encourages adult art education in his building is rendering a real service to art understanding.

To achieve an effective adult art education program, care must be used in selecting only those teachers who can teach a creative program of art. Such teachers must be well-grounded in basic skills and have an understanding of the importance of design and art structure. They must also have a genuine interest in people and a desire to teach students with varying abilities.

Most cities and communities develop special events growing out of community interest. These may take many forms including parades, festivals, and fairs. Art has an important place in such events.

Through alert leadership, individuals and groups can be encouraged to provide art scholarships. In some communities, art teachers working closely with organized adult art groups have achieved this goal. The availability of such opportunities can provide vital art motivation.

Museums in our larger metropolitan areas almost always have well-organized professional art schools. These provide excellent opportunities for field trips. With coordination and cooperative planning, such trips can be a vital part of good guidance. For a few students, such field trips might have a bearing upon their future vocational objectives. Many high schools invite teachers from professional art schools to talk to art students in an art club meeting or on a special vocational choice day.

The local art museum can often supplement the school program by providing space for city-wide art exhibits. Such exhibits require long-term planning, since museums prepare programs well in advance. It is essential for school leaders to cooperate in this matter.

The physical environment of the community can provide many opportunities for art enrichment. Parks are usually beautifully designed and landscaped. Commercial and industrial buildings may be architectural masterpieces. Stores and shops frequently stock three-dimensional design objects of high quality. The public library can be used as a resource in many ways. The high-school administrator can improve education for youth by encouraging teachers to vitalize classroom work through utilization of some of these community contacts.

7. How Can the Principal and the Art Staff Become Acquainted with These Interests and Resources?

It has been previously stated that education is a shared responsibility. Part of the sharing takes place within the school organization. Taking full advantage of community resources requires not only the interest of the teacher and the school principal but also the cooperation of the art specialist. Some cities regard the art specialist as a consultant subject to call. In others, the specialist is given a more dynamic role in terms of leadership and responsibility. In either case the art specialist holds an important post in the field of public relations. Part of his responsibility should be to help provide a natural channel of communication between the community and the school system.

Some supervisors of art find it very helpful to publish an art newsletter which can be circulated to all schools and to interested groups in the community. First-hand contacts with principals and other administrative officials are essential. The art director, supervisor, or art coordinator should have a functional working relationship with the administrative leadership group. As a participating member of such a group, the art specialist can effectively communicate matters pertaining to the art program.

In some respects, the role of the art specialist is like that of a spark plug in a gas engine. It is responsible for triggering a chain of events which results in action and motion. Many art programs are ineffective because of lack of dynamic leadership. Principals should have the advantage of art consultant services and part of this service should be directed toward the problem of adequately using the resources of the local community.

No one individual can do so important a task alone. Teachers, principals, and supervisors can contribute through their own participation in community organizations. The results of this participation are two-fold. By participating, school personnel can interpret school needs and problems to lay persons. Opportunities are presented for helping the

community to achieve a better understanding of the school curriculum and its educational objectives. Then too the representatives of the school are able to establish contact with persons who can provide various resources for the enrichment of the school program.

The school principal gains additional ideas by following news items in the local papers. Time given to friendly conversation with parents at open house may often lead to the uncovering of new resources. The important thing is to accept the values to be obtained from such a program. Faith in the worth of the cause will inspire many approaches not mentioned here.

8. How Can the High School Use the Local Art Museum or Galleries To Enrich the School Art Program?

Local art museums and galleries can become vital resources for the high-school art program. Much depends upon the interests of teachers and administrators. To use the museum or gallery effectively, the teacher must go to the museum, study, and make notes so that appropriate plans can be made for student visitation.

Most museums have educational directors who are employed for the purpose of planning educational activities and giving gallery talks and tours. The art teacher should work out specific plans with the educational director. In this way what is to be seen and talked about can be related to the needs of the classroom. The same care should be taken in planning a trip to the museum as one would use for any other field trip. Students should be presented with questions which will help to guide and challenge them. After the museum visit, the class should have an opportunity for discussion, and, perhaps, a test or some written assignment which will help to fix important ideas.

If teachers are going to make the extra effort to use museums and galleries, they deserve all the help they can get from the school administration. Someone needs to be responsible for scheduling the trips, making formal arrangements with those in charge of the place to be visited, and working out the details of transportation.

The high-school principal can be a great help in protecting the field-trip program by establishing effective building rules and policies. These should be developed through full faculty discussion, because educational trips, while valuable, can, on occasion, become detrimental to other areas of the school curriculum.

In addition to the group approach, individual students can be encouraged to make personal visits to museums and galleries. Special reports and assignments can be given by the students for extra credit. These can be shared in class, thus providing additional enrichment for all.

Another popular solution involves inviting museum personnel into the school. In some cities the museum representatives bring originals to the school as a means of illustrating their talks, or sometimes for installa-

tion in the school on a loan basis. Fine working relationships with museum personnel are assets to any school system. Such relationships are most productive in finding better solutions to mutual problems of cultural development.

9. How Can the School Keep Parents and Other Community Members Informed of the Purpose and Activities of Its Art Program?

Over the years great progress has been made in our understanding of school-community relations. Today our major concern centers around the problems of school interpretation. It is rightly felt that education is a shared responsibility involving students, parents, the school, and the community at large. This cooperative enterprise can only be successful if all share in understanding the goals and purposes of education. A variety of avenues of communication are required.

There is no substitute for good teaching. The pupil who goes home after having a profitable experience in the art class will be able to interpret his success at the dinner table. Keeping this fact in mind teachers should not only provide opportunities for sound learning but should also make sure the students know what they are doing and why. The teacher sometimes has a further responsibility for relating the art learnings to other areas of the school curriculum and to life problems. Public school art exhibits and "live" demonstrations of art processes are very popular. They are vital forms of communication and are interesting to people in the community. Art students in action humanize the subject and give it dramatic appeal. It is easy for the adult who views a student demonstration to relate himself to the activity.

Parent Teacher Association talks are important and art teachers, supervisors, and principals should make careful plans for adequately interpreting art to parents in this way. The talks should vary. Some may deal with problems of growth and development and relate art to individual needs. Others may outline sequences within one area of activity such as two-dimensional design. Slides or motion pictures of student art products or young people engaged in doing art work are well received.

Art teachers can also make interesting presentations by using a panel program technique with each teacher treating a different aspect of art education. One might stress the various growth needs served by art; another could present the economic importance of art education. World understanding through art education and the value of art as a vital form of communication could be explored. There is also the very important consideration of vocational opportunities for young people in the field of art. These are all significant aspects of a sound art program that might be profitably presented to parents and lay persons.

Another opportunity for school interpretation is found in the different clubs in the community. Teachers and art supervisors should welcome invitations to talk and to make art presentations. Here again activity and visual experiences rate high. Demonstrations which relate art to the

problems of human interest are very popular. Art and music can often be used together to show the relatedness of the arts. Demonstrations of flower arrangements can be related to home decoration and interior design. Some exciting talks can be organized around the demonstration of art skills and techniques.

Art publications are on the increase throughout the country. Schools recognize the value of well-planned brochures and art guides of all types. To be most effective, these guides should be printed and enlivened through the use of fine illustrations. Great care should be given to the writing of an art brochure for school interpretation purposes. It should be simple and direct and should present basic concepts. Such material should reveal the philosophy, policies, procedures, goals, and objectives of the art program in language which has meaning for its readers.

Another important channel of communication is opened by making art presentations to local school boards. Board meetings are covered by the local press and presentations of this kind are likely to be reported in the newspapers. Board presentations must be brief, and it is best to restrict the presentation to a segment of the art program. Emphasis should be placed upon its visual aspects whenever possible.

The local school open house provides an opportunity to reach parents. Student demonstrations and exhibits which show step-by-step procedures are very popular open-house features. The informal talk at open house or the brief note sent home to parents can also be significant in building understanding.

More art teachers should be encouraged to write articles for magazines. This is one way to reach adults. Articles published in national magazines in turn are important achievements about which a school administrator can report to his board.

10. What Kind of Art Television Programs Have Proved Effective in the Total Educational Program of the School?

Educational leaders throughout the world are seeking ways and means of improving the quality of education. Excellence has become a dynamic concept in school-curriculum programs. Learning tools and materials are being carefully evaluated in terms of their contributions to accelerated programs of education. One of the more recent educational tools is to be found in television. There is no doubt that this medium has become a tremendous educational force in American life. The concern now is how to use television effectively as an integral part of the organized school program.

At the present time, there is not enough information available to draw any sound conclusions regarding the effectiveness of television in art education. There is, however, a general concern expressed by many educational leaders that teaching machines of all types may destroy the personal relationship which should exist between students and teacher. This argument can be refuted by the many successful television courses

which have been beamed directly to students studying in their homes, although few of these courses have included art.

Some school systems have sponsored art television programs designed for adult consumption and have presented them over commercial facilities. Success with this type of program was attributed to the close personal relationship a few viewers established with a single television set. In contrast, art programs planned for classroom use encountered many difficulties. Screens were too small for all students to see well and, because of this, interest was not maintained at a high level.

Programs which stress art appreciation seem to be more successful than those which present techniques since an appreciation lesson is essentially a visual experience. In a live classroom, a teacher can know whether or not communication is effective. If the teacher has failed to get an idea across to the student, he can stop and repeat. Since this is not possible in a television situation, it increases the number of imponderables in television teaching.

As television improves, no doubt this medium will be used more effectively in classroom situations. Sets designed to project large pictures would help to overcome some of the present difficulties. The handicaps mentioned and others such as timing should not prevent schools from exploring the potentialities of television for art teaching. At the present time, the majority of art educators believe that enrichment should be the major goal of art television programs. An immediate need is to establish sound criteria for judging the quality of art television offerings.

11. How Can Schools Participate in These Television Programs?

Participation in television programs can be achieved in a number of ways. A school system with sufficient financial resources can establish its own studio and produce its own programs. Through closed-circuit television, the programs can be used in the classroom when desired. This approach requires superior organization and is very expensive. A more feasible method is to set up a cooperative project involving many schools and school districts. Through a division of labor and a sharing of expense, educational television becomes a reality for more students.

Commercial television stations provide certain public interest offerings. These stations often seek help from schools in providing programs. With cooperation and coordination, such school art education programs can contribute to an exciting advance in public relations.

12. How Can Teachers of Art in the Secondary Schools Work Effectively with Art Instructors in Surrounding Universities and Art Schools? with Professional Artists?

Just as a good art program within the school unit depends upon fine interdepartmental relationships, it follows that a city-wide program is enriched through close working relationships with universities, art schools,

and professional artists' groups. The secondary-school principal should encourage art teachers to maintain continuing relationships with these institutions and groups. This type of interest and cooperation leads to reciprocal benefits for all concerned.

In some states, secondary schools which have fostered close working relationships with universities have worked out advantageous policies governing the transfer of student credits. This is made possible by co-operative efforts in maintaining high standards.

Exchange of art exhibits is another way of establishing good working relations between groups and organizations. Many art schools are anxious to demonstrate the worth of their professional training by lending traveling exhibits. These can be of real service to the high school because they often help to provide a vocational orientation for students with art talents. Universities with programs of art education can also render a service to their own students by displaying high-school art work. This practice helps future art teachers understand the needs and interests of young people to a greater extent.

Excursions to universities, to art schools, or to the studios of professional artists contribute to the development of fine working relationships. Such field trips must be well planned. The personal contacts made in arranging the excursion often lead to further cooperation and understanding.

Some art schools have fostered closer relationships with public school art teachers by providing partial scholarships to encourage the art teachers to pursue additional professional art training. The art teacher who has had some professional art school training is in a stronger position to give adequate vocational guidance in art.

Universities often provide courses designed to meet the needs of the public school art teacher. To be vital and exciting, these courses must challenge the individual in terms of personal needs. They can be doubly effective if they are also related to classroom needs.

The institute or the in-service education program of the school system can be strengthened by having university and art school personnel participate. Many high schools also have student programs based on vocational interests. The professional artist as well as representatives from the art school or the university may be invited to these programs. Such activities help to develop understanding among the various art groups.

CHAPTER VI

Art Rooms and Equipment

THE diversity in art programs may be confusing to lay people and even to educators at times. We know that with similar goals a number of schools may have many different programs. If anything is typical of American education, it seems to be its diversity. The willingness of educators to explore and experiment with new programs and ideas is an asset especially valuable in these swiftly moving times. The diversity of the curriculum in the American secondary school is mirrored in the variety of the physical facilities provided. This is especially true in specialized areas of instruction.

It is doubtful that two communities studying the problem of planning and equipping an art room would arrive at the same solution. Based on this premise as a starting point, the following material is provided as a means of acquainting busy educators with some of the basic physical requirements for an adequate art program. There is no attempt to make specific recommendations for equipping art rooms. That can only be done in reference to a particular situation which considers such factors as the character of the desired program, the customs and habits of the community, budget, space allotment, and student enrollment. These are important factors in the planning of art rooms which vary from one community to another. Considering these factors along with the basic physical facilities needed should result in a unique and custom-made solution to the local art room problem.

1. Who Should Be Responsible for Planning the Art Room?

The planning of school facilities is a cooperative procedure involving the educational staff, citizens of the community, and the architect. Of primary importance in this planning is the consideration given to the educational program to be housed in the new building or in the remodeled facilities.

A set of educational specification based on that program are prepared for the planning of the new facilities. The material to be used in the planning of the new building and classroom facilities is usually coordinated by the superintendent of schools or a school planning consultant. At this point the architect begins his work. The role of the architect is chiefly one of advice and service in the design of a physical plant which will best meet the educational specifications prepared by the school staff and the community.

It is not within the jurisdiction of the architect to decide what facilities the school shall provide. Not infrequently architects are asked to prepare a building plan without an adequate set of educational specifications. The result is almost always a stereotyped solution which ignores educational needs. While such a procedure may or may not have serious effects on the educational program, it is certain to result in less for the building dollar than a school properly planned.

To design a functional and satisfying building, the architect needs to have educational specifications which explicitly state the philosophy and goals of the educational program. In the case of unique school needs or specialized areas of instruction, he should have specific statements as to the different facilities or features required. Even the best of architects cannot be expected to design the most suitable structure for a school facility in an area where the staff has failed to do proper educational planning.

Except in unusual circumstances, it is logical to expect the art staff to prepare the educational specifications for new art rooms. It may also be desirable to enlist the services of an outside consultant. The state university or the state department of education may have consultant service available or they would know where to obtain this service.

Specific planning for various departments needs to be coordinated if cost and space considerations are to be realistic in the total program. The administrator should determine what amount of space and what amount of the budget is available for a particular program. In coordinating the total effort, he should anticipate probable program changes as they are reflected in projection studies.

In recent years there has been increasing community interest and participation in curriculum and school building planning. When such groups have operated effectively, they have added to the variety of successful solutions of school building problems. Occasionally local groups, through custom or habit, want to perpetrate that which they have come to feel is best. It is usual, however, for these citizen's groups to make honest attempts to find new and better solutions to old school space problems. In any case these interested lay people need the guidance and leadership of teachers and administrators in explaining the role of art and other specialized subjects in the modern school program.

2. What Should Be Included in the Educational Specifications for Art Rooms?

The educational specifications for art rooms should be as thorough as the committee brought together for this purpose can make them. No matter how much time is allowed for this necessary part of the planning process, it is seldom enough. Such specifications should include as much pertinent information as will be helpful and certainly should detail statements concerning the following:

- A. A philosophy of the art program
- B. A description of the proposed art program and the nature of its activities. This might be expanded to include brief descriptions of individual courses.
- C. A list of facilities and equipment needed to carry on the art program
- D. A listing of any unique needs or special placements of facilities or equipment
- E. Other pertinent information available including such items as the total enrollment to be served, size of classes, plans for future program changes, and whether adult night school classes will be using the facilities

The educational specifications will be unique and tailor-made to fit each school situation if the above factors are considered in relation to the educational policies of the school district, the philosophy of the school program, and the customs, habits, and traditions of the community.

The educational specifications are intended merely as a guide for the architect and, as such, the committee which developed them should encourage him to exercise freedom and imagination in designing adequate and functional rooms. Rigid prescriptions for facilities or their incorporation in art-room planning are seldom welcomed even by the mediocre architect and certainly never by the creative designer who is seeking the best solution to the local school problem.

3. What Are Some Trends in Planning Functional Secondary-School Art Rooms?

Since the philosophy and goals of a modern art education program are vastly different from those of even a quarter century ago, the types of art room designs which are compatible with contemporary art education reflect vigorous thinking and planning in new directions. Some of the most vital trends in secondary-school art room planning indicate that:

A. Art classrooms are being designed more like studios or workshops. The teaching of art has become increasingly more individual and informal as teachers attempt to encourage learning experiences geared to the various abilities and interest levels of the students. Along with the change to a workshop type of atmosphere, art teachers are favoring the inclusion of a separate "quiet" area. This often takes on the characteristics of a library-lounge and may also serve as a planning area.

B. There is a trend to equip the "all-purpose" art room with a variety of tools and facilities. In such a room it is easier to handle a program which encourages and fosters a variety of teacher-student initiated experiences geared to the abilities and interests of adolescents.

C. When more than one art room is needed in a school, there is a tendency to provide rooms of various sizes with different facilities. Such rooms may be fully equipped for instruction in photography, in jewelry, or in ceramics. These rooms need not always approximate the size of those designed for painting or sculpture activities. When more than one art teacher is employed in a school, there is a tendency for each one to specialize in the area of his particular strengths rather than to handle all areas of instruction. All of the painting and graphics classes might be instructed by one teacher; another might direct the ceramics and sculpture programs. The tendency toward specialist

teachers and specialized classes in the larger schools naturally encourages the development of specialized work areas.

D. More art departments are being planned with rooms which have movable walls or storage walls which will permit an easy rearrangement of space. Such flexibility in planning allows for changes in enrollment and for alterations in the program which are in line with the dynamic learnings evolving in art education. There seems general agreement among art educators that understanding and appreciation of art in our culture is promoted through participation in a wide variety of art experiences. The wealth of materials employed and the diverse activities noted in schools with outstanding art education programs point up the fact that the more traditional teacher-oriented art room is becoming a thing of the past. The possibility of work area variation in rooms of the new type allows for flexibility in teaching techniques and continuous curriculum development.

E. The inclination to locate art rooms on the ground level facilitates the cartage of supplies. These rooms may open on a court yard, patio, or landscaped area which provides an interesting view and, weather permitting, an outdoor classroom or sketching area. Art rooms are no longer confined to the top floor and a north exposure because modern illumination now makes it possible for the architect to place the art room in any location.

F. Display space other than that provided in the art department is being included in more school plans. Such space is often located near the main entrance and is also frequently found throughout the building. Display space often takes on the characteristics of a small gallery either in the art department or near the student lounge. This plan permits a comprehensive showing of student work as well as exhibits of cultural interest, thus extending the effectiveness and influence of the art department.

G. A variety of solutions to art room planning are being evolved on local levels. Even large school systems are departing from the idea of repeating "typical" art rooms arrived at through the repetition of rigid formulas when new schools are being designed. This is especially true where the rooms will be used for community activities or by adult education classes.

4. What Are the Basic Considerations in Planning Functional Secondary-School Art Rooms?

The Location of the Art Room in the Building

Ground or first floor locations are preferred for convenience in handling supplies. The general philosophy of the school program may indicate the desirability of placing art rooms in several wings of a school, near the shops or home economics rooms, or near the stage and drama department. Most art teachers prefer a room with a northern exposure in a location where noisy classroom activities will not cause undue criticism or disturbance. It is now possible, from an engineering standpoint, to provide visual and auditory space-conditioning elements at any location within a building. Of the two, visual conditioning is easier and cheaper to control. For this reason, the problem of sound insulation may well determine the location of the art room.

The Size of the Art Room

The nature of the activity and the size of the classes programmed to utilize the facility will determine the area of the room. The space considerations for a metal and jewelry classroom will not be the same as those for an art history or painting classroom. The popularity of art classes with an emphasis on individual creative work indicates a downward revision in teacher-class load. One might generalize by saying that the floor space required for each student in an art room is approximately the same as that needed for students in home economics or shop classes. Usually the art room will contain about one and one-half times the floor space of an academic classroom and this will be exclusive of counter and cabinet space. If not provided in the classroom, adjoining storage space is needed for the bulk storage of art supplies and equipment. Where several rooms are planned in a department, they are often grouped with a smaller room adjoining a larger room. In addition to its use as a classroom, the smaller room may provide an overflow space when classes are large in the adjoining rooms. Most teachers prefer an art room in which the work-area space approximates a square. In such a room, the teacher finds it easier to oversee the activities in progress and he is more readily available for assistance to students.

Flexibility in Art Rooms

The activities in art classes are essentially creative and of diverse types. This permits considerable freedom and originality in student activities and projects, as well as in the teacher's approach to teaching. For these reasons the art room lends itself to an informal plan and flexible utilization of space. Planning for flexibility should utilize economical rearrangements of the interior space. Whether built-in or portable, the various furniture-equipment units should be planned so as to be interchangeable. Utilities should be planned for simple relocation if needed.

Within the art department permanent partitions should be avoided whenever possible. Room dividers such as chalk boards, cork boards, cupboards, or shelves might be fastened directly to studs rather than mounted on a permanent wall. When properly insulated such room dividers are as satisfactory as permanent walls. They have the advantage of being demountable and can, therefore, be shifted to meet changing space demands. Storage walls, cupboards, cabinets, and other facilities may be planned in modules for greatest flexibility.

Achieving a fluid and flexible art room design is largely a matter of planning rather than cost. Flexible planning assures the maximum use of space available and, at the same time, insures the possibility of variation in room size or work area as enrollments or programs change. Neglecting to make full use of flexibility in planning secondary-school art rooms can put a strait jacket on the art program and militate against the most successful teaching in this creative field.

Arrangement of Art Room Facilities

Each area of the art curriculum needs to be examined and studied in order to prepare the specifications necessary for providing complete and adequate equipment and facilities. A committee of art teachers with the help of an art consultant might list everything needed to carry on a complete program. A realistic appraisal of this list will probably reveal that neither the space nor the budget is available to permit full installation. At this point the committee could tentatively eliminate everything from the list which is not necessary. Now the committee is ready to arrange and relate the remaining facilities to the room plan.

The ingenuity and imagination of members of the group should prompt them to try a variety of possible arrangements including the idea that facilities should serve dual purposes wherever possible. It might be helpful to use a floor plan and to cut shapes of paper to scale which will represent the floor space required for each of the pieces of equipment. These could be shifted about until a logical and flexible plan is devised. If space and budget permit, some of the desirable features which were eliminated earlier can be worked into the plan. If the space is available but the budget does not allow for immediate purchase of all the desirable equipment, these facilities can be planned in terms of later installation.

While this represents only one way to approach this problem, there is no "recommended" art room plan. The only "right" plan for a local situation is the one which is cooperatively developed with the best talent available. It will then be "right" for that situation. If the high-school principal wishes to check a variety of art room plans as a source of ideas to be explored in relation to the local needs, he will find that some art education textbooks describe and diagram such plans. They are usually documented with information concerning the type of art program for which they were devised. In the school building issues of such magazines as *Architectural Record* and *Architectural Forum*, the administrator will find general information of interest and, on occasion, floor plans of art rooms. While it may be valuable to study a variety of such plans, it is usually more rewarding to visit and study a good art room installation.

When facilities and equipment items have been decided upon, their placement in the art room should be functionally related to the classroom activities. For example, the selection of sink facilities for a photographic darkroom will be of a different type than those selected for a metal workroom. In addition their placement in relation to student work areas will be different.

Grouping or relating facilities is a paramount consideration in arriving at a satisfactory art room arrangement. One section of the room might be designed to include all of the "quiet" activities such as planning, research, and reading. Another part of the room might be devoted to

activities needing water. Designing the art room for the grouping of related activities cuts down on random activities and room traffic problems.

Planning for related group activities is logical, but it is not easily done. A painting, sculpture, metal-working, photography, or ceramics room may pose no great problem. The planning of a general all-purpose art room or a general crafts room presents a tremendous challenge. Providing adequate facilities for a variety of art experiences does not assure quality in all, or indeed in any, of them. Although art room facilities can promote the goals of the art program, they may not serve that purpose if they become so elaborate and complicated as to overwhelm the student and discourage creativity. In the attempt to achieve flexibility, multi-purpose planning can be overdone. This is especially true if the variety of facilities prevents the possibility of adequate instruction and learning in any one area.

Floors, Walls, Ceilings, and Work Surfaces

The floor covering selected for academic classrooms in a building may not be satisfactory for art rooms. In rooms where the floor may become wet and slippery, as in a photography or ceramics room, it should be as skid resistant as possible. Because of the traffic and the nature of the learning activities in art rooms, slick or highly waxed floors should be avoided. In a metal workroom, the floor should permit hard usage and easy cleaning, but it should also be acid resistant.

Walls and ceilings should have acoustical treatment. This becomes especially important in general art or craft rooms where noise may go beyond acceptable levels. The incorporation of corkboard or other soft display surfaces on walls helps to reduce the level of noise. The architect or planning consultant will have verified engineering data available to help achieve an art room with adequate sound control.

As with the visual environment, the audio environment if not controlled or conditioned can take its toll in loss of energy and distraction from work. Studies indicate what teachers have known right along, that a rise in the noise level of a classroom increases aimless activities and attendant discipline problems.

The work surfaces of counters, desks, and tables need not be of the same material. These surfaces should vary, but they must be suitable for the type of work to be done in a given area. All surfaces should be easy to clean and maintain in good order. Laminated plastic tops have become popular because they are moisture proof and stain resistant. Shiny plastic surfaces are to be avoided since they reflect glare which is most disturbing in doing visual work. Some of the dull plastic surfaces do not present this problem.

Art Room Lighting

The nature of the work in art classes requires ample light which should be uniformly diffused and free of glare whether it be natural or artificial.

Artificial illumination should be color balanced to approximate natural daylight as closely as possible. This is especially important for painting or other classes working with color; for hue, intensity, and apparent value of colors change radically under most artificial lights. Art teachers will be able to tell whether the color characteristics of the light are satisfactory. In a questionable situation, it might be well to check with a photographer's color meter (not to be confused with a light meter) which measures the light in Kelvin degrees and indicates whether illumination is too blue or too red.

The usual concern with light in schools is trying to make a sufficient amount of it free of glare. The American Standard Association recommends a minimum of thirty foot candles of light at desk height for classrooms. For some types of art work, this may be too low and an upward revision may be indicated. It should be understood, however, that more important than an upward revision of the number of foot candles hitting the work area is the quality of the light and its general distribution in the room. In trying to provide a good visual environment, the emphasis usually is placed on putting more and more foot candles of light on the working area. This approach has been discredited by valid research. After a level of approximately twenty foot candles of light has been reached, other factors than intensity control visual comfort and efficiency. A good visual environment depends primarily upon two factors:

- (1) Adequate illumination at the work or viewing area
- (2) A sufficient amount of light in the 360° visual field to prevent a distracting contrast between the work or viewing area and its surroundings.

In displays and gallery areas, light should be exploited for its decorative and dramatic characteristics. In art rooms small ceiling spotlights are useful in lighting displays about the room. Such movable spotlights are also desirable in the drawing and painting areas especially if the room is to be used for night classes.

Utility Outlets

The number and distribution of electrical, gas, and air outlets will be determined by the type of program to be carried on in a particular art room. With the increasing emphasis upon three-dimensional design and the use of power tools and equipment, many more electrical outlets are needed than were included in the traditional art room. These are most useful when installed at counter height. Ideally, the wiring should be done in such a way that outlets may be easily moved should the necessity arise. Adequate floor or wall outlets will be needed to make full use of the many desirable audio-visual materials available in the field of art. Strategically placed outlets for spray booths, air compressors, and display space must also be considered. Most ceramic kilns of adequate size require 220-volt lines. The kiln will require wire heavier than the standard line and this will vary with the type and size kiln used. The amperage rating of the selected kilns and power equipment are of concern to the

school building architect since he must plan for wiring which will carry the load. In addition both gas and air will be needed in jewelry and metal-working areas.

Provision for Visual Aids

With the wealth of material available to the visual arts, one should expect wide use of slide, movie, and opaque projectors. Each art room, or at least the art department, should have equipment readily available within the department. All art rooms should be provided with a recessed screen or one which may be pulled down like a shade. Complete darkening is not necessary with new powerful projectors, but opaque curtains or shades at the windows are helpful.

Ventilation

Adequate ventilation is necessary in the art room to provide for drying paintings, clay pieces, papier-maché plaster, and many other materials. Such ventilation may be provided through the school ventilating system though in some cases it may be necessary to provide separate facilities. In a photographic darkroom or a metal workroom, an outside vented fan will help in controlling the fumes. If ceramic glazes containing free particles of lead are to be used in the spray booth, it should be vented outside for safety.

Storage Facilities

Consider the variety of materials and tools used in a modern art classroom and the number of projects for which they are used. It is no wonder that most art teachers list the storage problem as their number one headache. The solution of this problem requires space and organized planning.

Since order is considered an attribute of good design, it should be evident in art room housekeeping. Adequate and organized storage of supplies and equipment is a great help in maintaining an uncluttered art room. Such storage facilities are necessary if the teacher is to be familiar at all times with the supplies on hand. Having a place for everything guarantees ready accessibility to supplies for both teacher and student. Proper storage encourages the correct use and care of supplies and equipment.

Five types of storage should be provided to meet the needs of the usual art program. They are:

A. *Bulk Storage of General Supplies.* This is best provided for in a separate storeroom, preferably adjacent to the art room. Its capacity will depend not only upon the variety and amount of supplies to be stored, but also on the schedule of delivery of supplies to the teacher. Many art supplies can be stored on open shelving. Cabinets with drawers, cupboards with adjustable shelves, and cubicles for the storage of three-dimensional objects should be provided in such a storeroom. A comfortably high counter is useful in handling supplies. If the counter is deep, at least one section beneath the counter top could be provided with shallow drawers for storage of large illustrative materials or large sheets of paper. The remainder of the space below the

counter could be fitted with adjustable shelving and sliding doors to provide dust-free storage areas. Space under the counter or elsewhere in the room should be allowed as a station for a utility cart to be used in moving supplies to the classroom. Cupboards and shelving should usually not extend higher than seven feet from the floor. Storage space which cannot be easily reached from a standing position has questionable value. It is desirable to equip the storeroom with a clean-up sink. Some shelving provided in the storeroom should be deep enough to care for the largest paper used in the art program. Shallow shelves or drawers are suitable for storing some items. Bins should be provided for the storage of wood or large rolls of paper.

B. *Limited Storage of Supplies Used Daily in the Classroom.* The storage areas in the art room should be planned to be flexible. Cabinets and cupboards with adjustable shelves will take care of a variety of materials. Some items are best housed in specially designed installations. The suggestions which follow relate to a few of the more common items which may cause storage difficulties.

a. *Paper storage.* Large sheets of paper and mat board can be handled satisfactorily in shallow drawers or sliding tray-like shelves in under-counter spaces. Large shallow drawers or shelves can also be fitted with dividers making them suitable for a variety of smaller sizes of paper. In the art room, sheets of colored paper, mat boards, etc. may be stored in compartmented cabinets much like phonograph record cases. Essentially these are rectangular boxes with an open front fitted with dividers to separate the various colors of paper. For example, a "color bank" for 12" x 18" construction paper could be constructed of $\frac{3}{4}$ " plywood, with inside dimensions of 18" in depth, 30" in width, and 12½" in height, and provided with twenty masonite dividers (approximately 12½" x 17½" in size) and spaced about 1¼" apart. This "color bank" would store twenty 100-sheet packages of paper for ready use. The "color bank" can be placed horizontally or vertically on counters or fitted into shelves.

Papers in rolls of the type used for murals (36", 48", 54" x 60') can be stored upright in bins, probably in the general storeroom. If wall space permits, the rolls of paper can be placed on poles or dowel rods and fitted to wall brackets. Installed in the classroom, they might be housed in a shallow case which could serve a dual purpose if designed with a sliding corkboard for a front surface. A kraft paper project roll dispenser should be located near the craft area. Such a paper dispenser could be fitted under the counter.

b. *Clay storage.* These facilities should include containers for moist clay of several types. Portable storage can be provided by a metal-lined wooden cubicle fitted with casters. These clay carts can be purchased in sizes which will permit them to be wheeled beneath counter tops.

Clay to be saved and worked on another day must be kept moist. A metal-lined, air-tight cabinet with shelves is usually provided as a damp box. A tray on the bottom shelf of the cabinet is filled with bricks or plaster and kept wet to insure adequate moisture.

A drying cabinet should be provided which is free of both dust and draft. Since clay pieces may warp or crack if they dry too fast, the drying cabinet might be fitted with peg board doors to promote slow drying.

c. *Tool storage.* This is needed both for small hand tools and larger tools which can be safely hung on wood panels inside cabinets or cupboards. Small hand tools can also be kept in work benches, or drawers of cupboards. In a general all purpose art room, a tool cabinet about 3' x 6' x 15" should be sufficient especially when designed with several 5" or 6" drawers in the base. In a general craft room, two such cabinets would be needed as a minimum.

d. *Oil paint and oil paint solvents.* These should be stored in metal-lined, fireproof cabinets or containers.

C. *Storage for student work in progress.* Students will need a variety of storage facilities for the many projects in process at any given time. The storage of three-dimensional designs in various stages of completion poses the biggest problem. The most flexible solution revolves around the provision of a large quantity of cubicle spaces plentifully supplied with adjustable shelving. Wet oil paintings can be placed in vertical racks, and drawing boards can also be stored in this way. Tempered masonite boards stacked horizontally with dividers between them can be used for wet finger paintings, silk-screen prints, and other items. Drying racks of many types can also be purchased.

D. *Storage areas for student supplies and equipment.* Tote trays are used for the storage of student materials or for small unfinished projects. They are usually housed in cupboards which may be locked. Metal flanges on the under side of work tables or desks can be installed to accommodate the tote trays. An extra block of tote trays should be included if adult night-school classes are to use the room. Such classes will also need additional locked storage space. This miscellaneous storage for the art room might include hanger space for smocks and room to store easels, armature stands, and other general items.

E. *Storage of reference material.* The amount of flat and three-dimensional, illustrative, and reference material available to art teachers is enormous. It may be core material for an art history class or items used occasionally in other classes. In either case if it is to be useful, it should be readily available. A legal size office file cabinet will handle mounts and reproductions up to ten by fourteen inches as well as the usual reference file material. Large reproductions and mounts are filed easily in shallow sliding shelves or drawers, but they can also be stored in portfolios standing in tilt-out bins. Sculpture, ceramics, or other three-dimensional objects used in teaching can be kept on open shelves or in cubicles. Plastic bags are frequently employed as covers to keep them free of dust. Provision for the cataloging and storing of photographic slides can be made in art room plans. If the projector used accepts magazine cartridges, it may be desirable to file and catalog the slides in the cartridges. This arrangement is especially useful for small and frequently used slides. An extensive slide collection might be most effectively housed in compartmented or slotted cases or drawers. One slide storage system ingeniously permits ready viewing of several hundred slides at a time. In this system the slides are filed in rows on grooved tracks against a translucent screen which can be pulled out from the storage case and can permit the slides to be viewed against a window or other light source.

Display Facilities

Designed areas for exhibits and display of student art work should be provided within the art department as well as in other parts of the building. Museum experience has shown that three-dimensional objects are best displayed below eye level. Wall cases for three-dimensional work can be recessed in the art room corridor wall to be viewed from the corridor and the art room as well. Free-standing display cases should be placed out of the main stream of traffic, but they should be easily accessible for viewing.

Chalkboard and Corkboard

Because of space limitations, designers of art rooms may feel they must choose between adequate storage facilities and display installations. This dilemma must be resolved locally since the nature of the program to be carried on in a given room is the deciding factor. Several small installations of chalkboard planned in relation to the work areas of the room are usually more efficient than a single large chalkboard. Corkboard surfaces are desirable although their utility may be limited in some art rooms particularly those given over to three-dimensional design. In addition to large areas or even walls of corkboard, the painting room may have a special need for pegboard installations equipped with hardware for holding paintings.

Chalkboard is available in color as well as in black and white. Whatever the color preference, the surface should readily accept chalk, erase completely, and clean easily.

Corkboard is also available in a variety of colors. It is possible to paint regular corkboard with one of the water soluble latex paints without danger of the surface cracking or chipping if one desires a special color. A variety of textures are available in cloth-faced corkboards. Some of the plastic-faced corkboards not only offer interesting textures, but are fade proof and washable as well.

Chalkboard, pegboard, or corkboard panels may be used in the following types of installations:

- A. As panels mounted on the doors of cupboards or storage units
- B. As vertical or horizontal sliding panels mounted on either a wall or counter
- C. Reversible chalkboard and corkboard panels can be installed with hinges, hardware for hanging, or fitted in grooved channels. If the panels are not too heavy, they may be planned to be interchangeable with display areas elsewhere in the department or building
- D. Large portable panels are usually of the pedestal floor type
- E. Adjustable poles of the type used for lights and room dividers are particularly adaptable. They may be fitted with panels of chalk-, cork-, or pegboard. Their use permits quick and easy rearrangement of display areas within the classroom

Sinks and Water

Sinks for the art room are sometimes made of slate or stone. Stainless steel sinks are excellent because they do not chip, crack, or break; are easily cleaned; and are stain and acid resistant. All sinks should be equipped with hot and cold running water and fitted with mixing faucets. Flat bottom sinks are preferred for their working convenience, but such sinks will spatter unless the faucets are equipped with splashproof devices. Sinks installed in counters should have watertight gaskets and be provided with splash backs. Because of the variety of materials like clay and plaster used in the art room, all sinks should be equipped with removable sediment traps.

The depth of sinks will vary from a shallow one of 4" x 6" in the photography darkroom to the deep slop-sink type used in the ceramics or sculpture room. Most art room sinks are 9" to 12" deep. The length may vary from a short sink in the storeroom to a long sink with many faucets for student clean-up. The important consideration in placing sinks is to avoid undue traffic or traffic jams within the room during work periods and to assure a speedy clean-up by all students at the end of the class period. An all-purpose or craft room would benefit by having several small sinks placed in different work areas. These might also be of the island type.

5. What Is the Nature of an All-purpose Art Room?

The all-purpose art room is all-inclusive since it is designed and equipped for work involving a variety of materials and processes. Its purpose is usually to promote a general orientation in the arts, and for this reason the room is planned for creative work in two and three dimensions as well as for appreciational study.

When only one art room can be planned for a building, the all-purpose art room is a logical choice. Even when several art rooms are included, all-purpose rooms may be the best choice for a particular art program. This is often true in junior high schools. When several all-purpose rooms are planned for a building, they may be similar in facilities or designed to meet the unusual demands of different grade programs or "schools within the school." Versatility is the great virtue of the all-purpose art room. It is functional in a core curriculum program or in a traditional departmental program.

When several art rooms are to be planned for a building, specialized art rooms can be clustered around an all-purpose art room. An arrangement of this type supplements the space of the specialized art rooms and extends the range and quality of activities which can be carried out in or near the all-purpose room.

In the all-purpose room a student has an opportunity to become familiar with many materials and processes. This encourages the continuous development of a rich, highly individualized art program. Although young people scheduled for such a room must assume a responsible role for planning and carrying out projects, classes must be small enough for

teachers to give adequate individual help and counsel. When classes are too large for individual guidance, the art program moves toward a formal teacher-dominated pattern or one which is largely recreational. Both ends militate against the best of the all-purpose art room.

The demands of the all-purpose room are greater on both space and budget requirements than those of the traditional general art room it replaces; yet, a majority of the new or rehabilitated art rooms in modern secondary schools are of the all-purpose type.

6. What Equipment Is Needed in the All-Purpose Art Room?

Because of the activities to be carried on there, the all-purpose room needs a variety of furniture and equipment. Sufficient desks or movable tables should be ordered to accommodate the largest group to occupy the all-purpose art room. This is not necessary if adequate student stations are to be provided at work-benches, counters, or tables. A sewing machine and one or more work benches equipped with vises should be included in the all-purpose art room. These will not be needed if a related arts program is planned to permit free movement of students to adjoining home economics and industrial arts shop facilities.

The point to be made is simply this, the type of equipment needed in the art room depends upon such factors as the kind of program planned and the variety of activities to be included in the art classes. In an all-purpose art room over-specialized planning can be harmful. Simple equipment which can be used for a variety of purposes is most desirable. The following is a list of possible art activities which can be carried on in all-purpose art rooms:

Arranging	Drawing	Printing
Carving	Enameling	Selecting
Casting	Fastening	Stitching
Constructing	Modeling	Weaving
Cutting	Painting	

They should serve to assist the administrator in preparing a basic list of needed pieces of equipment. Suggestions for specialized needs can be found in books devoted to these processes. While the following list of furniture and equipment is not all-inclusive, it does consider essential items usually found in an all-purpose art room:

Air-brush	Darkening devices for audio-visual teaching
Air compressor	Drawing boards
Benches (for seating)	Drying racks and cupboards
Bookbinding frames and presses	Easels
Casting equipment	Enameling kilns
Ceramic kiln	Looms
Chalkboard	Paper cutter
Corkboard and pegboard for display	Photography equipment
Counters (for work stations and for storage)	Plastic tools and oven

Printing press
Projectors for films and slides
Screen for audio-visual teaching
Sculpture stands
Sewing machine
Sinks
Spray booth

Storage space (functionally designed for all purposes)
Tables for student work stations
Tools—hand and power including jig saw, sander, buffer, and grinder
Woodworking benches with vises

7. When Are Special Rooms for Individual Art Activities More Desirable Than All-Purpose Art Rooms? How Might These Rooms Be Designed and Equipped?

When the art program includes specialized art classes, it is best to have rooms specifically equipped for them. At the junior high-school level, the emphasis is generally on orientation and exploration of the arts. The repetition of exploratory courses at the high-school level does not promote the same kind of disciplines and comprehension "in depth" to be achieved by advanced study. Advanced courses in art are meant not only to challenge the interests and talents of students, but also to promote quality in aesthetic responses and growth in skills. A change of emphasis in the art program will be reflected in the type of facilities provided.

This point of view does not mean to imply that advanced work cannot be carried out in an all-purpose art room. When enrollment, space, or other factors make an all-purpose art room the logical choice, it will be satisfactory for advanced or specialized work if proper equipment and facilities are provided. However, specialized courses in art make definite demands upon space and facilities. These demands should be given careful consideration in art-room planning and may result in such solutions as: separate specialized or shared multi-purpose art room facilities.

The need for specially planned room facilities for such courses as photography and ceramics is rather obvious. The logical solution is to arrange specialized classrooms for each of these areas in large schools where student enrollment in these areas justifies giving a full-time room to each activity.

Sometimes it is necessary for two or more areas of instruction to share multi-purpose facilities. Painting and graphics courses might share the same room. If course enrollments would not permit devoting a room to two courses, one might look for a compatible third course to share the quarters. A photography class might round out the occupancy of this studio. Separate darkroom facilities for photography might be planned adjacent to the larger art room.

A multi-purpose room is certain to impose limitations upon the courses housed in it. For example, stone sculpture could not be handled easily in the same quarters with painting while clay modeling as sculpture would certainly be compatible with ceramics. Some courses should be housed separately if at all possible. Ceramics is one of these; for, while it may appear messy, its materials and work should not be contaminated with

foreign materials. Like ceramics, advanced work in metal usually requires a separate specialized area. In metal work, the tools and work benches cannot be shared easily with other areas of instruction.

When separate specialized classrooms cannot be provided, another solution may be tried to permit their inclusion in the school program. Two courses could share the same classroom space, but independent equipment could be provided for each one. For example, metal-working facilities might be installed at one end of a room with ceramic facilities at the other; the intervening space serving as the classroom. The sharing of classroom space does not preclude the possibility of separating some facilities from the common classroom. A folding wall, sliding doors, or other semi-permanent installations can increase the utility of these areas. Arrangements of this kind would permit the specialized areas to be used for small classes or individual student work when the adjacent classroom is being devoted to the other area of instruction.

8. What Is the Cost of Art Furniture, Equipment, and Functional Storage?

The cost of art furniture, equipment, and functional storage is difficult to assess because of such factors as room size and function. In general, equipment and functional facilities for art rooms are comparable in price to that used in science laboratories, home economics rooms, and industrial arts shops. Indeed, many of the items are interchangeable. A home economics apron-closet makes a good smock storage unit; woodworking benches are similar whether used in the art or industrial arts departments. Such a bench may cost \$150 or \$350. It would be unreasonable to expect them to be equal in quality. The needs and standards to be met vary with the school. The price one should expect to pay for any article depends upon the needs and standards of the local purchaser.

There was a time when art room furniture and equipment had to be custom built in order to get what was needed. Today, it is necessary to have art furniture and equipment made to order only if the size needed is odd, or unusual specifications are outlined. Custom-made pieces might be made locally though some large manufacturers will build them to order. This is especially true when these items are part of a larger order, but the price is usually higher than when suitable pieces are ordered from the increasing number of firms now manufacturing art room equipment and furniture. The catalogs printed by these firms list everything which is considered "standard" for an art department, and in addition include illustrations of cabinets, drawers, tote trays, storage units, tool cases, clay bins and carts, display cases, desks, tables and work benches in a variety of sizes and finishes. The units from any manufacturer can be ordered in standardized sizes.

Most catalogs of special furniture and equipment do not quote prices on the various items. The price to be quoted on a cabinet will depend

upon a number of factors. Is it a single piece or one of several? Is it part of a larger order? Is it to have finished panels on the ends or to be left unfinished for a counter installation, is it to be in natural finish or painted? Is it to have a plastic or wood top? All of these considerations affect the material and labor costs.

Quality is an important factor which determines price. Of all the specifications one might include on a bid sheet for instance, this is the hardest to define. Whenever possible, art furniture and equipment items should be examined carefully before a final decision is made. The administrator should be sure that the design selected is both functional and fully adaptable to the needs of the program. Quality materials and construction are the best guarantee of satisfaction.

A "best" buy in furniture or equipment is often not the piece which carries the lowest price tag. It may be helpful to figure the average annual cost based on the original price plus the cost of maintenance over the expected life of the item. The difference in cost between a plastic counter top and a cheaper material may be off-set the first time the cheaper material is replaced. If wooden tables and desks must be sanded and refinished every few years, it is cheaper in the long run to purchase plastic tops.

When the budget limits the purchase of art room furniture and equipment, it is probably best to buy the quality which is needed to do the job and prepare a master plan of items to be added in the future. Some of the simpler facilities in art rooms do not warrant the employment of a cabinet maker. Open shelving, simple counter-cabinets, cupboards, racks and cubicles, especially in storerooms, can often be built satisfactorily by a school carpenter. These installations can be included in an alternate plan in the preparation of specifications for art room construction or remodeling bids.

9. What Kinds of Supplies Are Needed for a Good Art Education Program in the Secondary Schools?

Supplies are usually thought of as items which are expanded in the process of use. Many school systems, however, include as supplies all items costing less than a set figure of possibly \$10. This is done to simplify inventories and bookkeeping procedures. Thus, an electric tool costing \$9.95 would be a supply item while one costing more than \$10 would be considered a piece of equipment. Many of the items which have maximum use in an art program would be treated as supply items by some school systems. Brayers, drawing boards, palettes, scissors, and many of the tools used for clay, metal, plastics, and woodwork could fall in this category.

The compilation of any basic list of supplies is complicated by the fact that such a list is certain to leave out items upon which some art teachers place great emphasis. Since art educators are continually finding new materials which they feel will contribute to a well-rounded program in

the plastic and visual arts, there is almost no material which cannot be considered a potential material for two- or three-dimensional design. Some of the most frequently used supplies are:

- Boards: bristol, canvas, illustration, mat, painting, poster, scratch
- Brushes: all purpose, lettering, oil, stencil, varnish, water color
- Chalk: colored
- Charcoal
- Clay of various types
- Crayons: oil, pressed, wax
- Glazes: a variety of colors and finishes
- Glue and cements
- Inks: colored, drawing and printing
- Metal: aluminum, brass, copper
- Paints: enamel, finger, flat, oil, tempera, textile, undercoat, water-color
- Paint supplies: alcohol, linseed oil, mineral spirits, turpentine
- Paper: bogus, charcoal, construction, corrugated crepe, display, drawing, finger paint, foil, kraft, manila, newsprint, poster, stencil, tracing, water-color
- Paste
- Pencils: drawing, grease, sketching
- Pens: drawing, felt-tipped, lettering, ruling
- Plaster
- Raffia and reed
- Shellac
- Thumbtacks
- Wax: liquid, modeling, paste
- Wire: various types
- Yarn

10. What Is an Adequate Per Pupil Budget for Supplies and Tools for Art Education in Junior High School? Senior High School?

A number of surveys reveal that many school systems do not know exactly how much they are spending on their art programs. Some school systems have established an art budget, but they do not know the costs for the elementary, junior, or senior high-school levels. Some art programs operate without a departmental budget; their supplies are charged to a general instruction materials budget.

Even when art budgets have been established, it is not uncommon to find that art materials also are charged to several other budget accounts. Masking tape, glue, cord, staples, and thumbtacks may be charged to "office supplies"; while sponges, alcohol, turpentine, and wax may end up in the "custodial or maintenance" account. Items which are used in several departments, like paste, colored chalk, pencils, scissors, newsprint, and even colored construction and manila papers are often budgeted in a general supplies account. These conditions may be caused by book-keeping procedures or the fact that art has frequently been "added to" the curriculum. Whatever the cause, actual costs are difficult to determine.

A comprehensive survey on expenditures for art supplies at various levels of instruction was conducted by the Research Committee of the National Art Education Association.¹ Over 400 questionnaires were sent to school systems in six population classifications; 230 questionnaires were returned, of which only 106 were usable. Forty-three per cent of those answering did not know their art budget and/or the break down of the budget according to educational levels. The usable returns showed that the average yearly cost per pupil ranged from 47 cents (in cities of over 500,000 population,) to \$1.09 (in towns of 15,000-50,000) for all students in grades one through twelve. The range in percentages of the educational budget allocated to art materials went from a low of six one hundredths of one per cent for a school system in the over 500,000 population bracket, to a high of one and one-half per cent allocated by a school system in the 15,000 to 50,000 classification. The average cost per junior high-school art pupil ranged from \$.25 to \$1.18 and for senior high-school art students the range was from \$.80 to \$1.59.

The National Art Education Association survey does not indicate to what extent additional amounts were available from other accounts or sources. It is not uncommon for schools to augment the art budget through course fees or a requirement that students furnish all or part of their supplies. Few schools impose a course fee upon students at the junior high-school level where art is usually required, or do they expect young people to furnish more than a minimum of supplies. At the high-school level, particularly where art is elective, students are expected to furnish more of their supplies. The enlarged scope of the art program at the secondary-school level encourages more ambitious projects than those found in the elementary schools. Too often such programs cannot be undertaken without additional financial support. In advanced classes such as ceramics, metal work, sculpture, or weaving, students often pay a course fee or pay for all or part of the materials used.

A budget for art supplies cannot be determined by a rule or formula. If the art program is based on the needs and desires of the community, it is logical to expect it to be supported with adequate materials with which to carry on the program. Support of the community and the school administrator can be demonstrated by giving the art program proper financial status in budget planning. In most cases the amount included in the art supply budget should approximate that set aside for industrial arts or home economics.

11. How Should Art Supplies Be Selected?

Art supplies should be selected to provide:

- A. A balanced program of two- and three-dimensional design

¹ Gordon, Helen Copley; Elmer W. McDaid; and Robert E. Hubbard, "Comparative Expenditures for Art Supplies in Typical School Systems." *Research in Art Education*, Fifth Yearbook of The National Art Education Association, The Association: 1201 16th St., N.W., Washington 6, D. C. 1954, pp. 13-20.

B. An adequate variety of materials to meet the varied interests and skills of students

C. A proven quality of material for successful completion of the job to be done

D. Materials which are hygienic and non-toxic

E. Materials which are versatile in use and will encourage the student to express creatively his own ideas rather than encourage him to follow procedure, pattern, or formula

In school systems where art directors or consultants test art supplies, the purchase of supply items which meet at least minimum standards is assured.

CHAPTER VII

The Art Teacher and Art Education as a Profession

THE purpose of this chapter is to explore and clarify some of the unique characteristics of the secondary-school teacher of art. What is he like? How should he be trained? What must be his special competencies? How can he best be helped? What is the nature of his professional group? Many of these are questions that defy definite answers. But, at the same time, they are questions that must be faced.

1. What Sort of Person Makes the Most Successful Teacher of Art?

Although innumerable studies have been made on the qualities and characteristics of a good (or poor) teacher, the results have been either inconclusive, conflicting, or both. This is not as much a limitation of the research as a demonstration of the fact that there are many kinds of successful teachers. One has only to go back over his own career as a student to recall that he probably has rated several different kinds of teachers as successful. Some were cheerful and friendly, others dour and distant, some were demanding and inflexible, others permissive and adaptable. The varying characteristics were tied up with other personality traits of the teacher, with the subject which he taught, and, perhaps most important, with the particular developmental stage or attitudes of the student at a particular time of his development. At best, therefore, the matter of saying what an effective teacher should be like is difficult, at worst, impossible.

Attempts at describing desirable traits of a teacher often make absurd reading; especially when the teacher, being described as essential, has all the characteristics of a saint and the potentialities of superman. Colleges, logically enough, have not been able to turn out teachers of that caliber. Yet, at the same time, an employer does look for desirable qualities which are present to a high degree. We want "the perfect teacher" and we settle for less only because we cannot get him.

The point of view to be taken here is that there are a number of desirable characteristics which a teacher must have, but that he has them in conspicuously varying degrees and combinations. The problem of the employing administrator then becomes one of selecting those traits or combinations which seem best suited to the situation for which an individual is being considered. More realistically, it is often a matter of

deciding how little of a particular desirable trait one is willing to put up with to get the strengths which a particular individual can bring to a position.

Some Desirable Traits of a Secondary-School Art Teacher

Following are several traits which it is considered should be possessed, to a degree, by a successful secondary-school teacher of art.

A. *Love of and enthusiasm for art.* Obviously, any teacher of any subject must be deeply involved in it. Art being a subject based on the emotions undoubtedly requires, for successful teaching, a person more deeply involved with his field than most.

B. *Competence as a performer.* The first point is reasonably bound with this second one; in large measure, an outgrowth of it. If a person is to teach a creative field, he himself must be creative, for it is only through the processes of creation that a person knows what is involved. This will be more fully explored in point 2 below.

C. *Interest in and ability to relate to adolescents.* This, too, is an obvious point but one which, for art, bears a special relevance. In highly effective art programs, the content is based on the deep interests of the students themselves—what they like, what attracts them, what they feel strongly about. These involvements become the vehicles for art expressions and provide the opportunities for learning needed skills and techniques and the bases for appreciations which extend beyond the class. Because such interests serve as the basis for much of the class work, it is essential that the teacher be one who can relate himself to the interests of students and who can give them confidence in feeling that their ideas and interests possess merit and are worthy of exploration.

The Junior High-School Teacher

In terms of the artistic development of young people, the junior high-school teacher is particularly important. It is in the seventh, eighth, and ninth grades that the critical facilities of early adolescents outrun their creative accomplishments and, as a result, they often lose interest in art. A wise teacher can make use of the generally greater preceptiveness, deeper awareness, increased manual dexterity, and technical proficiency of these students and can utilize these new strengths and potentials. To do so, requires a teacher who, in spite of meeting several hundred youngsters every week (as he does in most situations), with their highly diverse interests and abilities, can challenge them sufficiently to maintain and extend their skills and productiveness. This requires, along with a real interest in young people at a generally difficult age, a confidence in and an understanding of their potentials. It requires an individual of vigor and stamina who can make art a part of the expanding world of these young people. He must be ingenious, receptive to ideas, adaptable, firm, and a good manager.

The Senior High-School Teacher

In many senior high schools, art is an elective subject and the students who enroll, for the most part, do so because they are interested in art. With them, it is a matter of developing their skills, sensitivities, and

appreciations. Interested secondary-school students are a joy to work with. With their youthful energies and their need to prove themselves, they can achieve prodigies of accomplishment. For them, the teacher must be a person of stature in art, a performer who can move others to maximum performance. As with the junior high-school teacher, he must be sensitive to the needs of adolescents, aware of their inner struggles and difficulties, willing to accept them where they are, but eager to develop their great potentials.

But the senior high-school teacher often gets, or is given, other groups of students—those who are doing poorly in academic subjects, those who are disciplinary problems. For many teachers, this is quite rightly a humiliating experience. They feel that these students divert them from their primary concern, but, more important, that their assignment reflects upon the status of the art department.

Some different competencies are required in working with these students. Greater motivation is necessary and more careful and constant guidance. Students who are failing or who are discipline problems are often filled with resentments which art enables them to express in a socially acceptable manner and one, too, which in the act of expressing has a highly therapeutic effect on them. Many failing students, also, having been overwhelmed by subjects with which they were unable to keep pace, have their confidence restored in an area where they compete only with themselves. Through art activities, they create a better self-image.

Now it is true that the teaching skills needed are not entirely different for each of these three groups. Students with professional ambitions use art to express their anxieties or develop a heightened sense of personal worth. But the examples cited do illustrate the varied competencies required.

2. What Special Competencies Must Art Teachers Have?

Teachers of art are trained in various institutions such as teachers colleges, art and art education departments of colleges and universities, and art schools. Varying as they do in point of view and quality and with the range of students which each draws, there is often a conspicuous difference among the graduates of these various institutions. However, it must be added that each of these institutions produces teachers of high quality and each of them also prepares and graduates individuals who are of low competency. Regardless of the institution in which an individual receives his education, some general standards of competency can be expected of him.

The Art Teacher Has General Competencies in Art

He is a specialist in art and in his undergraduate and graduate work has had as his major concern the field of art and art education. In his training, he has had not only a number of general courses, such as draw-

ing and design, but also a number of more specialized ones such as water-color painting, pottery, and home planning and furnishing. In general, teacher preparation programs in art attempt to provide their graduates with a specialization in art which provides broad competence. It should be added, however, that the field of art is so vast and so varied that no individual can be expected to have skills in all art areas, not even all of the areas which are included in the secondary-school program in art. It is reasonable, however, to expect that the art teacher has a sufficiently broad foundation in the organization and use of materials that he can approach new fields with a creative and open-minded point of view.

The Art Teacher Has Special Competence in One or Two Areas

It is essential that the art teacher in the secondary-school grades have a high degree of competence in one or two areas; he should be an accomplished performer. There are several reasons for this. It gives him prestige in the eyes of the pupils in the school and the community. Secondary-school students are impressed by the accomplished performers, and a person who can *do* as well as *teach* is looked upon with favor and admiration. From the point of view of the teacher, special skill in an area gives him insights into the field of art that can never be achieved if his energies are dissipated among a number of fields with no emphasis on one. Insights into the nature of art—the creative process, the potentialities of materials, the organization of an idea, the satisfaction accruing from successful art experiences—are all heightened with depth and intensity of experience and the values to be stressed in teaching thereby become vivid through competence, and the person himself secures a sense of fulfillment which sustains him as a teacher. So far as he is concerned, it is not particularly important in which field or fields he chooses to specialize. It may be painting, pottery, or clothing design; although quite clearly, some areas have greater relevance for a secondary-school program than others.

The Art Teacher Sees the Art Program in Relation to Other Aspects of the School Program

This is, perhaps, a general rather than a special competency, but it is, nonetheless, an important one. An art teacher works with his students as individuals. At the same time, he sees to it that the effects of art instruction extend well beyond the walls of the art room. In understanding his students, he realizes that many of their major interests lie in other areas, such as mathematics, science, history, social studies, or agriculture, and all of these can serve as highly valid bases for any number of art activities.

Not only does the art teacher work with students in relation to their interests in other subjects but, whenever predictable, he works with teachers in other classes—illuminating some period of history with examples of art, pointing out the effect of the scientific revolution on art, and

discussing the landscaping of farm, homes, and buildings to increase their attractiveness. Inasmuch as art pervades all aspects of life, the program should be conducted with this in mind.

3. What Is the Role of the Secondary-School Art Teacher in the Community?

The Art Teacher Plays a Role in Community Life

As stated above, effective art programs must extend beyond the walls of the art room and into as many aspects of the community life as the art teacher or teachers have time and energy to carry forward. As with the school program, community life affords many opportunities for the involvement not only of the art teacher but also of his students. Indeed, the success of an art program in a community is frequently closely related to the success with which the art program has functioned within it.

The Art Teacher Selects Those Community Activities Which Will Best Promote the Art Program

No art teacher has the energy to carry forward all of the things which could be done within a school or community in which art is involved or in which his help is sought. He will find it necessary, therefore, to make a careful selection of those enterprises where his energies and efforts will best promote the art program for which he is responsible and where he will not be exploited for the commercial gain of others. Some of the possible areas in which he may become involved are the following:

A. *Helping with school events and activities.* He may serve as consultant for the selection of furniture for a teacher or student lounge in the school, for new furniture in the cafeteria, for new colors for classrooms, for a mural in the front hall. He will assist in the planning and carrying out of decorations for school events, such as for dances, decoration for floats, homecoming.

B. *Speaking to clubs and study groups.* In every community there is a widespread interest in art among various community groups. Art teachers find themselves called upon to give talks on a wide variety of art topics from church architecture to abstract expressionism. Community study groups, generally made up of individuals of some stature in the community, can provide a splendid source of support for art in the school program.

C. *Organizing exhibitions and other art events in the community.* Financed by the school system or by community groups, exhibitions, speakers, or other art events can be brought to a community through the leadership of the art teacher to provide stimulation for the class and for community members generally.

D. *Sponsorship for art projects in high school.* Increasingly, industrial and civic groups have been sponsoring educational ventures. The art teacher will secure support of local groups for such things as scholarships in art, for excursions of talented students to larger urban centers to visit exhibitions and museums for the purchase of original works for school buildings and grounds. Such assistance not only provides stimulation and encouragement for promising students, but also serves to give the art program stature within the community.

4. What Is the Role of the Art Consultant in the Junior and Senior High Schools?

All too often, the secondary-school art teacher works in isolation in his school. He knows little or nothing of what is done in other schools in the system or of the particular interests or strengths of other art teachers. The art consultant is usually responsible for the elementary-grade teachers, and, inasmuch as they have meager backgrounds in art, his full time is required in working with them. However, the art consultant can and should play a critical role in improving art instruction in the secondary grades and he should be provided with sufficient time and assistance to make this possible.

The Consultant Stimulates Exchanges of Ideas Within the System

From time to time, the art teachers within a system should come together for discussions of matters of general interest. Every system of any size has teachers who are innovators and experimenters and their efforts can act as a leaven for the other teachers if their methods and accomplishments are generally known. A stimulating exchange of practices arranged by the art consultant not only informs teachers of other things going on in their systems, but also provides them with possibilities for new enterprises for their classes.

The Consultant Keeps His Staff Up To Date

As specialists, all art teachers endeavor to keep up with activities in the world of art and art education. However, no one can be informed on all events of importance. The art consultant can provide leadership by having general meetings from time to time which are concerned with recent and important developments in art and art education. This would include such things as important exhibitions in museums and galleries, new concepts put forward in art education, new research findings, recent publications, new materials and techniques in art especially suited to secondary-school students. Most important, these new developments must be discussed for the implications which they have for the teaching of all staff members.

The Consultant Directs Programs of Materials Preparation in Art

Every school system of any size, from time to time, produces materials in the various fields as stimulation to its teachers and as evidence of its instructional directions. The preparation of these materials should take place under the direction of the art consultant who will work with the various groups and sub-groups of the teaching staff to organize and prepare these materials. Generally, such materials have been entirely or largely verbal and have been programs of study, units of work in particular areas, etc. Art departments would do well to undertake the production of other materials such as films or filmstrips and the assembling of exhibitions for showing in the community or for exchanging with other systems.

5. What Type of In-Service Education Is Effective for Secondary-School Art Teachers?

In-Service Education Can Acquaint New Teachers With a System

In any new teaching position, the new teachers should be acquainted with the policies of a system, with the traditions which exist within a school and community, and should become familiar with the teachers who have been there for a period of time. Although this kind of enterprise does not usually fall under the heading of in-service education, nevertheless, it constitutes a highly desirable activity.

In-Service Education Can Be Established To Maintain the Skills of Art Teachers

For many art teachers, the constant demands of their positions preclude their undertaking any productive work of their own. Because of the importance of productive work for effective art teaching, it is most unfortunate when it does not take place. An effective sort of in-service education could be a series of sessions which would enable the members of the art staff to engage in activities which would maintain and extend their special skills. Such endeavors would also serve to acquaint teachers better with their fellow workers and increase their respect for them.

In-Service Education Can Introduce Art Teachers to New Ideas in Art and Art Education

This important activity has already been discussed.

6. Are All Certificated Art Teachers Qualified To Handle All the Areas of Art Education in Elementary and Secondary Schools?

Teachers Vary Widely in Competence

As has been discussed above, the field of art is so vast that no individual can ever hope to master all of the areas which might reasonably be included within a school program. An administrator, however, can reasonably expect a teacher whom he employs to have several general and some specific competencies. It is difficult to imagine an art teacher who cannot draw and paint, who does not have some designing ability or some skill with craft materials. It is impossible, however, to expect every art teacher to be a skilled painter in water colors, a proficient ceramist, a sculptor, a jeweler, a woodworker, as well. The administrator, therefore, will select those individuals whose competencies bear a relationship to the particular position to be filled.

It should be added, however, that variation in competencies among art teachers in a system can be a source of real strength in an art program. Having in the same high school one teacher who is strong in graphics, one a proficient craftsman, a third a skilled designer can give zest and vitality to a program and enable a broad spectrum of student interests to be satisfied.

States Vary Widely in Requirements for Certification

In a study made several years ago, Beelke¹ investigated the certification requirements in all state systems. The differences which were found to exist were extremely great—some states requiring two and three times as much course work in art as others to qualify for certification. Quite obviously, there would be a rather close relationship between the extent of the requirements in a state system for an art teacher and the extent of the competencies he could be expected to have.

Art Teachers Can Be Expected To Become Proficient in New Areas

Within reason, art teachers can be expected to develop competencies in areas new to them and ones in which they should be proficient to increase the effectiveness of their instruction. Most well-prepared teachers will come with points of view favorable to extending their skills. However, the activities of the art consultant in extending the skills and proficiencies of the art staff can also be expected to play a part in developing new competencies among the art staff.

7. Where May an Administrator in Need of an Art Teacher Get Help in Securing a Qualified Person for the Job?

From Institutions Which Prepare Teachers

Most teacher preparation institutions have placement offices with comprehensive records on the training and experience of candidates. An administrator will generally turn to those institutions which, in his experience or the experience of his associates, have led him to have confidence in their graduates.

From Professional Organizations

Increasingly, professional organizations in art education at the state, regional, and national level are providing placement services for administrators and for their members. A request to one of the officers of the association will be referred to the committee in charge of placement. Professional meetings have as one of their primary functions keeping the membership of the association informed on job opportunities. In fact, a considerable proportion of educators attend meetings in the expectation of hearing about job openings which will advance them professionally.

From Art Teachers in Whom He Has Confidence

Every art teacher has as friends other art teachers. He, therefore, knows their professional interests, plans, and expectations. If an administrator knows an art teacher in whom he has confidence, the latter can frequently be of great assistance in securing applicants who have somewhat the same viewpoint and competencies as he.

¹ Ralph Beelke. "A Study of Art Requirements of Teachers of Art in the United States." *Research in Art Education*, Fifth Yearbook of the National Art Education Association. Kutztown, Pennsylvania: The Association. 1954, pp. 28-77.

8. What Is the National Professional Organization of Art Education?

The National Art Education Association Is the National Professional Organization in Art Education

It is a department of the National Education Association. Although of rather recent origin, having only been established in 1951, it already has a broad and substantial membership and an effective program.

Although the NAEA itself is relatively young, there have been professional art education associations in existence long before it, specifically, four regional associations—Eastern Arts, Pacific Arts, Southeastern Arts, and Western Arts Association. The oldest of these, the Western Arts Association, was established around the turn of the century; the youngest, the Southeastern Arts Association, in the early thirties. All of them have conducted effective professional programs, but, until the NAEA was established, they had never been brought together in a comprehensive or sustained national program.

The regionals still exist and have considerable autonomy, with their own officers and governing council. There is also a considerable difference in the professional program which each carries forward because of the different traditions in various parts of the country, age of the organization, geographic factors, *etc.*

In addition to the national and regional associations, there are a large number of state art education associations; most of them are a part of the state education groups. Increasingly, they are affiliating with the regional groups in whose geographic area they occur and are gearing their professional programs to the regional and national programs. In addition, there are a number of effective local groups, and in some instances sub-state groups or groups which include the teachers in a number of municipalities in highly urban areas. All of these professional groups are, by no means, linked together with close organizational bonds, but each of them serves its own distinctive purpose, and the relationship among them is annually becoming closer.

How Does It Serve Teachers?

The National Art Education Association and the regionals have a varied program of professional activities under way. The prime purpose, of course, is to improve the status of art education in American schools and improve the effectiveness of its practices. In order to achieve this, a wide number of varied activities is carried on. These include the following:

A. *Professional meetings.* The national and the regional groups alternate meetings, the national having its conference in the odd years, the regionals holding conventions in the even years. These, like most professional meetings, involve the participation of national and regional authorities who speak on art or on subjects related to it. It also features opportunities for the members to meet and discuss and take action on many of their pressing professional and organizational problems.

B. *Publications programs.* The national and the regionals all publish journals which are available to their members. These include statements on professional problems, accounts of promising practices, developments of interest in the art and art education world and related matters, and book reviews. In addition, the NAEA is producing a series of yearbooks dealing with more comprehensive professional problems and with research being conducted in the area of art education.

C. *Exhibitions.* Increasingly, exhibitions are being considered an integral part of art educational organization programs. For the most part, these are handled at the regional level, but not all the regional associations have set up exhibition programs. The exhibitions are on a wide variety of subjects and are available to members upon payment of express charges. In addition, some programs of distribution of collections of slides are being undertaken to be used by teachers both in their class work and for meetings with parent and community groups.

D. *Work on professional problems.* Both national and regional organizations have commissions and committees at work studying and making recommendations on pressing professional problems, such as facilities necessary for art instruction, accreditation, legislation, etc. These groups constitute the backbone of the association's effort to improve the status of art education, and in the long run exert a profound effect on policy. Very importantly, through the executive secretary contact is established with the other departments of the NEA in order that sound consideration be given to art education as it relates to their professional problems. Through this office, as well, contacts are maintained with such other agencies as the U.S. Office of Education, the Department of State, the American Junior Red Cross, the Institute of International Education.

How Can It Help School Administrators?

Professional art organizations, by their nature, are helpful to administrators with their interest in raising the standards of art teaching. More directly, however, the associations can serve as organizations to whom administrators can turn for policy statements regarding art in education, for recommendations regarding such matters as objectives, personnel, and facilities. It must be added that because of the youthfulness of the NAEA, it has not been possible in the short period of its existence to prepare authoritative statements in all important areas. Nonetheless, remarkable progress has already been made and is continuing.

The professional organizations also can be of help to the administrator in providing him a forum for the discussion of his views and problems in art. Leaders in art groups are frequently heard to express a desire to work more closely with administrators in order that their own efforts may be more intelligently directed and that any misunderstandings which might exist can be cleared away. There is probably no art education group that would not welcome active participation by administrators in their professional meetings. The interchange of ideas which would occur would be mutually profitable.

CHAPTER VIII

Art and Inter-Cultural Understanding

ART, because of its nature, has a number of unique potentialities for and contributions to the development of international understanding. Some of the more important ones will be explored in this chapter.

1. How Does Art Serve as a Means of Communication and as a Stimulus to International Understanding?

A. Art is non-verbal and the formidable obstacle of language in communication is surmounted. Products in the visual arts can speak to us directly because of their nature. It is not necessary to know Italian to appreciate the sculptures of Michelangelo, but, unless one is versed in Medieval Italian, it is not possible to read Dante. No work of visual art is devoid of the effects of the culture in and conditions under which it was produced, but these do not prevent any observer from viewing the work and responding to it.

B. Art is primarily a statement of feelings and emotions. Its bases lie deep in human experience. This applies most clearly to such fields as painting or sculpture because of their highly expressive nature. In producing a work of art, an artist may comment on his experience or he may make some discovery about the world. Whatever the expression, its roots lie deep in the experience of the artist. What he produces will vary tremendously, depending upon the kind of experience which triggered his production and what he wants to say about it. Confining ourselves to painting for the moment, the artist may react to the beauty and wonders of nature, as Turner did to sunsets or Van Gogh did to starlit heavens, and bring to these phenomena a sense of discovery and intensification that make both sunsets and starry nights new experiences for those who view their canvasses with understanding. The artist may cry out against some great injustice; he may protest the current preoccupation with science; he may, in a completely non-objective study, search for new forms and relationships expressive of his age. In all instances, however, his work springs from his own feelings and emotions. These are refined and disciplined by the intellect, but primarily what he produces is an emotional statement.

C. All art objects are expressive. The artist, in their creation, tells us a great deal about himself and his culture. If human experience is the basis of art expression, it follows that art products tell us a good deal about the person who created them and the time in which he lived.

Architecture is, perhaps, our most functional art, for the great expense involved in construction is not undertaken unless the completed building is for a purpose. Yet, architecture is highly expressive. It can be overbearingly autocratic, or invitingly democratic; it can be serene and contemplative, or nervous and agitated; it can invoke a holiday or a religious mood. These expressive aspects of architecture, although interrelated with its functional ones, also have their bases in human experience and are primarily emotional.

Any art object, by its nature, tells us a great deal about the person who created it. We get a statement about his values (occasionally about his frustra-

tions and confusions, too) but these values are always stated in terms of human experience. Through a study of art, therefore, we have an opportunity to know directly about the artist and his times, for he informs us about both.

It is interesting to compare communication in art with the kinds of communication capable in science or mathematics. These last two fields also deal with great truths which are communicated in terms of theorems and equations, or theories and formulae. These, however, are always coldly objective and tell us nothing about the scientist or mathematician who formulated them. It is true that a man who investigates the life cycle of a fruit fly will be different from one who is studying interstellar space. Yet, objectivity of statement is a *sine qua non* in the sciences. This is not to say that scientists are devoid of artistic sensibility of powers. Many of them have great poetic insight into human problems and write with moving artistry. But then they are communicating as artists, not as mathematicians or scientists. Objectivity is as basic to mathematics and the sciences as subjectivity is to the arts. Because of this, they communicate different things.

It would follow, therefore, that if understanding among peoples is dependent upon their knowing *about* one another, no area of activity is better able to provide this understanding than art.

D. Expressive and moving statements can be produced by individuals of all ages. They are by no means limited to the adult and the professional. The production of highly expressive art is not limited to great or even professional artists. Rather, it lies within the potentials of individuals of all ages and of all levels of proficiency. A first-grade child is capable of turning out powerful statements of love for his mother, or fear of the dark. Such pictures are not to be confused with a "Madonna and Child" by Raphael who, in his portrayals of one of the great Christian themes, created a mother-type which is still a standard in religious art, or with an abstraction by Picasso who has made vivid both the vigors and tensions of twentieth-century life. At all age levels, strong and moving statements can be made which can communicate their messages to others. This would imply that, in the field of art, fruitful interchange of art works can take place at all levels. In the case of the works of top-rank artists, this has been done for many centuries. One only has to go into a museum to note that great art, and an appreciation of it, knows no national boundaries. But much less has been done with the exchange of art work at lower levels. Especially fruitful is the exchange of art work of children and adolescents. Extending the range of art work that is exchanged is especially important in that the chances are greatly increased that more people would be affected than if the range is small. An adolescent may be unmoved by a reproduction of Leonardo's "Mona Lisa" because it is so removed both in time and level of maturity. Nevertheless, he may be very excited by a portrait done by a fifteen-year old Italian student or one of his classmates.

E. Art is a formative component both of an individual and of a culture. It has been stated that "art holds the mirror up to nature" with its function being only to set down with great exactness the glories and beauties of nature. More recently, with an increasing realization of the effects of social developments on all aspects of a culture, art has been looked upon chiefly as a reflection of the culture of the period in which it is produced. It would appear that both these views ascribe to art a much narrower role than it actually plays.

The products of the creative artists of a period are active and determining components and help to give form and direction to a culture. Certain it is

that many artists were preoccupied with mechanistic shapes in their work before they were given wide distribution in machine-made products. Others, sensing the over-concern with the mechanical and man-made in our present world, experimented with biomorphic or "lifeforms" and anticipated an organic view of life that is being increasingly accepted. Whether the moderate or more extreme view is taken, certain it is that the arts do more than "reflect" a period. If they do not create a period, they at least help form it.

In individual development, it would appear that the arts play a formative role similar to that which they play in a culture. That is, they do not merely reflect the emotional or mental states of the artist; they help to form them. Alschuler and Hattwick,¹ in their remarkable study discovered that frequently, through art activities, young children were able to relieve or resolve some of the difficult problems they faced. It has, furthermore, been observed with children that it is in their expressive works that personality changes are first suggested, later to appear in overt action.

With art functioning as a formative component of both the individual and the culture, it follows that its role in building international understanding is basic. Not only is the creator "formed" by his expression, but also he helps in "forming" the people who see his work and are affected by it.

F. Art expressions are permanent records and can be used and studied directly. Any product in visual art—a building, a chair, a piece of sculpture—is a permanent record. Products of the graphic arts—paintings, sketches, prints—are not only permanent, but, for the most part, they are also readily transportable; they can be viewed repeatedly. Here again we have a unique attribute of art which is especially useful in relation to our present concern. It is true that dramatic productions can be photographed and musical compositions recorded, but these are cumbersome and expensive devices, and the pictures and the recordings are presentations once removed from the originals. We can be awed directly by a Holbein in a museum. An American adolescent can see and be moved by the paintings made by adolescents from any part of the world. Nothing intervenes between himself and the original expression. Graphic art, then, by its nature, has a great natural usefulness in direct communication.

2. What Can Be Done About Promoting International Understanding Through Art in Secondary Schools?

Using Art as Part of Instructional Programs in Varied Subjects

Inasmuch as art can communicate so much about individuals and cultures, it has use in many areas. It can illuminate periods of history, document great social movements, relate to other art fields, and enhance the forms in all life's activities.

Using Varied Available Resources

There are vast resources to be drawn upon. Museums are great repositories accessible to the public where one can find excellent and superb works of art from many periods and places. Because museums are usually located in large urban centers, there are many schools which do not have direct access to them.

¹ R. H. Alschuler and LaBerta W. Hattwick. *Painting and Personality*. 2 vols. Chicago: The University of Chicago Press. 1947.

The many objects which we have about us and use in our daily lives constitute a vast and highly accessible resource of originals. Stores contain an abundance of small objects of use that are manufactured elsewhere and these are readily identified inasmuch as our law requires that their country of origin be clearly marked. Frequently, the homes of first and second generation Americans contain objects which have been kept and which represent links to the "old world." These may be embroideries, carvings, ceramics, articles of clothing, pictures, *etc.*

Another type of originals which has great educational potentialities is the art work of young people. Here, more than in any other resource, there is a sense of immediacy, a realization that the painting or sketch, or whatever it is that is being viewed, was done for purposes of communication and understanding. They have no use other than the pleasure and insights they afford the observer and, although many of them are excellent in quality, little or no monetary value is attached to them. Exchange of art works by children is not new, but it is only recently that they have been carried forward on any scale. Several programs are under way to facilitate such exchanges. The International Junior Red Cross in cooperation with the National Art Education Association has, for a number of years, conducted an exchange program titled, "The International School Art Program," whereby the paintings and drawings of American adolescents, portraying some phase of our life here, are sent to foreign countries and in turn paintings are sent here for distribution. The National Art Education Association is involved in frequent direct exchanges and it is becoming increasingly active in sending exhibitions of the work of American children abroad. The International Society for Education through Art (INSEA) has prepared a number of international exhibitions of the work of young people as well as sets of color transparencies, and these are available to its members. With the growth of the teacher exchange programs, personal friendships have been established which have served as a basis of exchange of art work. There is also a large number of teachers who, through other means, have established contacts with teachers in other countries and have carried on exchanges of work.

Many museums, colleges, and universities have exhibitions of various sorts which are available on a rental basis. It is as reasonable to bring exhibitions to a school for the visual enrichment of the students as to purchase books for the library.

In terms of quantity and variety, the greatest available resource is reproductions. In this period of mass media, there is not only an impressive number of reproductions available of important works of art, but, through a variety of sources, especially picture magazines, there are also photographs of people, events, and things in startling and wonderful richness. Through these mass media, we have, as Malraux has put it, "museums without walls." Everyone, with little effort, has access to much of the culture of the world.

Stressing Important Values

It is in the values that are stressed in class activities involving art that reside the real potentialities for developing international understanding through art. Some of the more important ones follow:

A. Art expressions are the best single index available of the character and personality of an individual creator or of the culture of which he is a part. This, of course, includes expressions in other arts, as well, such as literature and music. But the visual arts because of their nature make a special and unique contribution. It is possible, through art, to know something of all the world's cultures and peoples.

B. Expression through art is a universal human activity. A study of art forms can lead only to respect and understanding of the people producing them. All cultural groups have art expressions which are of interest and of which they may well be proud. In art, we see the best of a people.

C. Variations in art expressions arise chiefly from local or regional custom, environment, or materials. These are important and the differences that exist among peoples are as fascinating as the differences that exist among individuals. But no art or cultural form persists without some strong basis. It is important always in working with students to make clear that *our* way, or *our* forms, while suited to us, are not necessarily right for other peoples. In fact, they may be quite inappropriate.

D. Art expressions from different cultures exhibit similarities if one looks beyond local or regional variations. People everywhere have many similar or identical interests such as love and respect for fellow men, a recognition of the dignity of man, an appreciation of nature, a worship of divinity. Themes such as these have provided the bases for a large proportion of the world's great art. They also provide man with the reasons for and values of living; they are the forces which draw men together in understanding.

The United States is the most technically advanced country in the world today and highly materialistic. To point out that our country is viewed with suspicion by others is merely stating one of the facts of present-day life. Part of this suspicion is more accurately a resentment of our wealth and our power. But, for the most part, it resides in a fear of what we may do with our wealth and power. In other words, do we have the humanistic controls which will enable us to use them wisely?

Our detractors portray us as a people who are interested only in money and what money can buy. No credit is given to us for the existence of a general concern for the arts and their contributions. That this concern should be greater is obvious. There are many encouraging signs of the growth of a broad participation in the arts at all levels. But, in general, other peoples know us only through our motor cars, our refrigerators, and our motion pictures. They are surprised to learn of the extent and vigor of our art interest. So great is their disbelief of its existence that strong and convincing demonstration is needed.

There is, perhaps, no single factor of greater importance in our getting along with other peoples than an assurance of a deep interest in this country in humanistic values and all that this implies. All the arts, of course, can contribute to this aim. If education takes a lead in this matter, its effects will be incalculable, for we will have enlisted the greatest of our social institutions—education—in the solving of our greatest contemporary problem—international understanding.

CHAPTER IX

Recommended Books

THE books described in this selected annotated bibliography have been chosen to help the secondary-school principal gain a broader understanding of art education and its role in the development of the individual. The list has been prepared in four sections:

1. What Books on Art Education Would You Recommend to the Busy Secondary-School Administrator?

SECTION I—*Professional Books on Art Education*. These books are concerned with the over-all program of art education at the secondary-school level. The aims, philosophy, and procedures in art teaching are presented as basic to the understanding of the art program for both the school principal and the art teacher.

SECTION II—*Philosophy of Art and Aesthetics*. These books were selected for the contributions which they make to a general understanding of the background and philosophy on which art education is built. They will help the non-art educator to appreciate the role of art in relation to the individual and the culture.

SECTION III—*Books for Students*. Books listed here are those which are suggested to the principal for purchase as texts or as supplemental reading for students. They present, in easily understood terms, the broad field of art expression from an historical and an appreciative point of view.

SECTION IV—*Technical Books on Art*. These books are suggested to the principal for placement on the reference shelf of art studio rooms or for the school library. They may be used by the teachers as teaching aids or by the students as specialized reference books.

SECTION I—PROFESSIONAL BOOKS ON ART EDUCATION

The following group of three books, listed alphabetically by titles, was designated as outstanding by a group of 25 nationally known art educators. *Art Education—Its Means and Ends* by Italo L. de Francesco. New York: Harper and Brothers, 1958.

A book directed to art personnel and to students preparing to become teachers. In the author's own words, the "means of art education include the scope of education in a democracy. . . . The ends may be conceived as the optimum creative growth and the best general development of all individuals through art." The book develops a philosophy of art education in the general

framework of our democratic culture. A review of the widely divergent current trends in art education gives the reader an insight into the concepts which have been developing over the last twenty years. Supervision in art education on various levels is clearly and precisely presented. Here, as in other places, charts are used effectively. Important factors relative to the teaching of art on the elementary, secondary, and adult levels are detailed. A very brief account of several art programs throughout the country is presented.

Creative and Mental Growth by Viktor Lowenfeld. New York: The Macmillan Company. 1957 (3rd edition).

This important book, first published in 1947, has been revised and reprinted several times. It has been, over the years, one of the most popular books on art education. The author shows the relationship between the child's general growth and his creative development. Much of the material presented here grew out of actual research in art education. This book points out the methods which are based on the psychological relationships between the creator and his creations at various stages of development. The author categorizes the various stages of child development and indicates the growth characteristics pertaining to these stages from pre-school through the adolescent level. He relates the stages to intellectual, emotional, social, perceptual, physical, aesthetic, and creative growth. He suggests the use of a chart to check these various areas for evaluation. Several other charts are used to clarify much of the material. A unique chapter covers the therapeutic aspects of art education in relation to the handicapped child.

Early Adolescent Art Education by Carl Reed. Peoria: Charles A. Bennett Company. 1957.

A concise and intelligent presentation, in language that the non-art educator can readily understand, of the basis for an effective art education program in the secondary school. A book which has been widely accepted by the profession and is used in many college programs of art education. This book deals exclusively with the secondary-school level and is written by an educator with extensive experience in teaching art to adolescents and in preparing art teachers for this level. The profuse illustrations—many in color—of the art work of adolescents demonstrates the high standard of production which can reasonably be expected from a well-conducted program. This book stresses the importance of understanding the adolescent and of gearing the program to his level. Curriculum planners will be interested in the suggested course of study. A practical and attainable set of aims is suggested and explained in detail. Some of the topics in this book are seldom discussed in education texts—The Role of the Teacher, Counseling, Supplies and Budgets, Public Relations, and Evaluation. Art education is presented here as a problem-solving, creative experience essential in personal development. This is a book which will be informative to both the administrator and the art teacher.

The following important books make a substantial contribution to the understanding of art education.

A Foundation for Art Education by Manuel Barkan. New York: The Ronald Press. 1955.

The title aptly describes this book. It lays the foundation for an understanding of the basic problems in art education. Research in related fields is synthesized into an art education philosophy.

An Introduction to Art Education by Ralph L. Wickiser. New York: Harcourt, Brace, and World. 1957.

A book which is impregnated with a sound philosophical basis for the utility and function of art in the developmental growth of the individual. It presents an investigation of the nature of the art experience, and is considered one of the most scholarly presentations in the literature of art education.

Art Education During Adolescence by Charles and Margaret Gaitskell. New York: Harcourt, Brace and World. 1954.

A book which is based on research conducted in Canadian schools. This work outlines a very practical philosophy of art education built upon an understanding of the needs and interests of the adolescent.

Art in Education by Howard Conant and Arne Randall. Peoria: Charles A. Bennett Company. 1959.

Every phase of the program of art education which might cause concern is covered in this book. Here is an excellent practical reference book for both teacher and administrator. It includes an extensive bibliography.

Creative Teaching in Art by Victor D'Amico. Scranton: International Textbook Company. 1953 (Revised edition).

The author presents the planning and methodology for developing the child in the many areas of creative expression.

Growth of Art in American Schools by Frederick M. Logan. New York: Harper and Brothers. 1955.

An outstanding analyses of the forces and philosophies which have developed American art education with an indication of trends which may affect its future.

SECTION II—PHILOSOPHY OF ART AND AESTHETICS

Aesthetic Form and Education by Michael Andrews (editor). Syracuse: Syracuse University Press. 1958.

A series of lectures by leading American educators, in several areas of the arts, as presented to the Syracuse Symposium on Creative Arts.

Art as Experience by John Dewey. New York: G. P. Putnam's Sons. 1958.

A classic in the philosophy of art and education. This work was first printed in 1934 and remains supreme in its field.

Art Education: Its Philosophy and Psychology by Thomas Munro. New York: The Liberal Arts Press. 1956.

A collection of essays by the author as presented over a period of years. A theory of creativity and art education as developed by a humanistic philosopher forms its framework.

Essays in Appreciation by Bernard Berenson. New York: The Macmillan Company. 1958.

A delightfully written series of essays on how one celebrated critic, who is intimately acquainted with the art of the past several centuries, sees, understands, and appreciates.

The Language of Vission by Gyorgy Kepes. Chicago: Paul Theobold and Company. 1951.

This work delineates a method of seeing and analyzing contemporary design in terms of the elements of art.

The Meaning of Art by Herbert Read. New York: Pittman Publishing Company. 1951.

The viewpoint of an Englishman helps us to broaden our horizon of art appreciation, as he gives us a philosophical interpretation of the meaning of creative expression.

The New Vision by Laszlo Moholy-Nagy. New York: George Wittenborn, Inc. 1947.

A leader of the German Bauhaus, a movement which still permeates American art, impresses us with the relation between our art forms and our society.

Reflections on Art by Susanne Langer (editor). Baltimore: The Johns Hopkins Press. 1958.

A notable collection of significant essays produced during the last half century by twenty-six thinkers in the various fields of the arts.

SECTION III—BOOKS FOR STUDENTS

A New World History of Art by Sheldon Cheney. New York: Viking Press. 1956.

A book which presents very readable material, which can be readily understood in any of the secondary-school grades.

Art in Everyday Life by Harriet and Vetta Goldstein. New York: Macmillan Company. 1954.

The arts are related to everyday life in a book which is profusely illustrated with small but well-selected illustrations.

Art Through the Ages by Helen Gardner. New York: Harcourt, Brace and World. 1959 (revised).

This is an excellent reference text which presents an enormous amount of factual information.

Art Today by Ray Faulkner, Edwin Ziegfield, and Gilbert Hill. New York: Holt, Rinehart and Winston, Inc. 1956.

This work provides an introduction to fine and commercial art in relation to daily living.

History of Art by Jean Anne Vincent. New York: Barnes and Noble, Inc. 1959 (paper back).

This excellent, brief summary of the art of various cultures of the Western world and the influences which affected them is suitable for advanced high-school students.

The Visual Arts by Wallace S. Baldinger and Harry B. Green. New York: Holt, Rinehart, and Winston, Inc. 1960.

An excellent profusely illustrated book for use by advanced high-school students. One of the eight chapters is a most interesting treatment of photography.

Your Art Heritage by Olive Riley. New York: Harper and Brothers, 1952.

This text is readily understood by high-school students. It is fully illustrated and covers the areas of sculpture, painting, and architecture.

ADVERTIZING ART

SECTION IV—TECHNICAL BOOKS

Design for Point of Sale by Ladislav Sutnar. New York: Pelligrini and Cudahy. 1952.

A leading designer explains aspects of design in the sales promotion field.

Layout by Raymond A. Ballinger. New York: Reinhold Publishing Company. 1956.

An experienced advertising artist discusses an approach to the problems of layout and advertising design.

ARCHITECTURE

Contemporary Structure in Architecture by Leonard Michaels. New York: Reinhold Publishing Company. 1950.

A comprehensive analysis of contemporary architecture—its philosophy, objective, and style—is skillfully treated.

Landscape for Living by Garrett Eckbo. New York: F. W. Dodge Corporation. 1950.

The relationship between structures and their immediate environment is explained.

CERAMICS

Clay and Glazes for the Potter by Daniel Rhodes. New York: Greenberg Publishers. 1957.

A book designed to answer most of the technical questions of the beginner or the experienced potter.

The Complete Book of Pottery Making by John B. Kenny. New York: Greenberg Publishers. 1949.

This comprehensive work provides technical information for the beginner.

CRAFTS

Art from Scrap by Carl Reed and Joseph Orze. Worcester, Mass.: Davis Publications, Inc. 1960.

A fully illustrated book of art-and-craft projects which can be created with free and/or inexpensive materials. It covers mosaics, jewelry, mobiles, graphics, puppets, etc.

The Index of American Design by Erwin O. Christensen. New York: Macmillan Company. 1951.

The story of American crafts presented in pictorial form. Over 100 illustrations are in color. Any library on the arts should consider this an essential reference.

FIGURE DRAWING

Figure Drawing Comes to Life by Calvin Albert and Dorothy Seckler. New York: Reinhold Publishing Company. 1957.

This book grew out of extensive experience in drawing and teaching people to draw.

The Natural Way To Draw by Kimon Nicolaides. New York: Houghton Mifflin Company. 1941.

This well-planned treatise is easily understood by readers without an extensive art background.

GRAPHICS

Print Making by Gabor Peterdi. New York: Macmillan Company. 1959.

Here is an up-to-date presentation of all print-making processes.

Print Making Today by Jules Heller. New York: Holt, Rinehart, and Winston. 1958.

The field of contemporary print making is covered by this work.

INDUSTRIAL DESIGN

Designing for People by Henry Drefus. New York: Simon and Schuster. 1955.

An industrial designer explains his field. This is not essentially a technical book, but it provides the background essential to understanding the profession.

Vision in Motion by Laszlo Moholy-Nagy. Chicago: Paul Theobald. 1947.

This fully illustrated book explains the background and theory of the field of industrial design.

JEWELRY

How To Make Modern Jewelry by Charles J. Martin. New York: Museum of Modern Art. 1949 (Distributed by International Textbook Company).

A textbook for beginners which helps the reader develop an understanding of jewelry—also treats its design and techniques.

Jewelry Making as an Art by Kenneth D. Winebrenner. Scranton: International Textbook Company. 1953.

This resource book for students at all stages of development approaches jewelry making from a design standpoint.

LETTERING

Lettering by John W. Cataldo. Worcester, Mass.: Davis Publications, Inc. 1958.

This volume will help the student understand the symbolism of lettering in addition to its techniques.

Lettering Art in Modern Use by Raymond A. Ballinger. New York: Reinhold. 1952.

A survey of the various styles of lettering and their construction and use in contemporary advertising is valuable for student and teacher.

PHOTOGRAPHY

Photographic Films and Their Uses by A. E. Wooley. Philadelphia: Chilton Company. 1960.

An inexpensive introduction to the sensitive films in photography explains clearly the versatility of this medium based on the selection of various films.

Successful Photography by Andreas Feininger. New York: Prentice-Hall. 1952.

An introductory survey of photography, dealing both with the aesthetics and the mechanics of this area of activity, is skillfully presented.

SCULPTURE

Metal Sculpture: New Forms, New Techniques by John Lynch. New York: Studio Crowell. 1957.

A fully illustrated book on the medium of metal construction as a sculptural form provides new insights.

Zorach Explains Sculpture by William Zorach. New York: American Artists Group. 1947.

This analysis covers the mediums of sculpture and helps the reader arrive at a better understanding and appreciation of this type of three-dimensional design.

The Book Column

Professional Books

ARCHER, C. P., editor. *Improvement of Rural Life*. Washington 6, D. C.: National Education Association, 1201 Sixteenth Street, N. W. 1960. 100 pp. \$1.50. The role of community schools around the world in building up living standards of the areas they serve while providing basic education for children and adults is told in a new publication of the Department of Rural Education of the National Education Association. This publication brings together accounts of how community schools have functioned in many areas of the world—the Philippine Islands, South America, Israel, Egypt, and Norway, among others. Included also are some of the experiences in rural areas of the United States where community schools have undertaken programs which produced noticeable improvements in the level of living.

The community school is one which devotes itself not merely to the formal education of its pupils, but also to the quality of living of the people it serves. In underdeveloped countries the problems to which community schools address themselves may be as basic as the provision of food, clothing, and shelter. More complex problems confront the community schools in rural areas of southern states in this country, for instance, which may be concerned with crops diversification or the beginnings of industrialization.

The author finds as a common denominator in all the reports presented in this book recognition that the school has responsibility for leadership not only in academic matters, but also in programs of cooperative action centered around community problems of broad concern to both the school and the community. Acknowledging that the problems of rural communities of America are far different than those of the primitive areas described in the book, he writes that the weekly or daily newspapers of any American community will provide an index of problems to which the community school might well address itself. Among them he cites traffic and home accidents, inadequate fire and police protection, overcrowded schools, water shortages, juvenile delinquency caused by lack of adequate guidance and recreation services, problems of taxation, housing and zoning, social services, and efforts to meet the needs of handicapped children.

BROWN, S. C., and NORMAN CLARKE, editors. *International Education in Physics*. New York 16: John Wiley and Sons, Inc., 440 Park Avenue South. 1960. 207 pp. Immediately after the International Conference on Physics Education, the editors compiled this book. From printed lectures, tapes, and their notes, they excerpted and composed a world view of physics education. Through their selection, the reader gains useful professional ideas and methods of physics education. Perhaps more important, the readers sees the process of imparting knowledge as a suitable focus for an important world convention of distinguished physicists. The speeches, papers, discussions, exhibits, and motion pictures at the Conference mirrored the breath and contrasts of contemporary physics instruction, vitally important to both scientifically advanced and scientifically underdeveloped nations. Speeches on methods ranged in subject matter from individual teacher-student relations

to nationally televised lectures; from preparation for the specialist to techniques for informing the general public; from revision of the traditional curriculum to provision of research facilities for teachers.

DIACK, HUNTER. *Reading and the Psychology of Perception*. New York 16: Philosophical Library, Inc., 15 East 40th Street. 1960. 179 pp. \$6. No aspect of education has given rise to more controversy in recent years than the teaching of reading. Fundamental to the whole controversy is the answer to the question: How do children see words? In this book, the author critically examines in detail the orthodox answers to the question. In doing so, he makes a critical survey of the Gestalt theory, outlines the historical background of reading theory, gives an account of the observations he has made on the development of language and perception in children, surveys the situation today, and gives some constructive suggestions for the future.

EVERETT, SAMUEL, editor. *Programs for the Gifted*. New York 16: Harper and Brothers, 49 East 33rd Street. 1961. 315 pp. \$5.50. Professors of education, an educational guidance counselor, and preparatory school and university teachers discuss the early recognition and development of the gifted student's special aptitudes, and point out the dangers of subjecting such talented young people to a curriculum planned for students of average intelligence. This study suggests programs to meet specific situations, including ones designed to overcome limitations of a rural environment, or a small high school, and others planned to take advantage of the opportunities in a larger high school or a private school.

GATEWOOD, W. B., Jr. *Eugene Clyde Brooks, Educator and Public Servant*. Durham, North Carolina: Duke University Press. 1960. 293 pp. \$6. This is a biography. For more than three decades, Eugene Clyde Brooks labored tirelessly in behalf of various social, economic, and political reforms in his native North Carolina and in the South. His most significant contribution was in the field of education. Between 1900 and 1934 he occupied almost every rung in the educational ladder and in each capacity achieved remarkable success. During this period he was a teacher, principal, city superintendent, director of Governor Charles B. Aycock's educational campaign, clerk in the State Department of Education, professor at Trinity College, State Superintendent of Public Instruction, and President of North Carolina State College. He also edited a teachers' magazine for seventeen years and published seven books that won for him a wide reputation as an author. His most notable educational achievement was the complete reorganization of North Carolina public schools during his tenure as state superintendent from 1919 to 1923.

Goals for Americans. Englewood Cliffs, New Jersey: Prentice-Hall, Inc. 1960. 384 pp. \$1, paper; \$3.50, cloth. This Report of the President's Commission on National Goals as well as the essays accompanying it is designed to encourage informed discussion by the American public. The book also provides a basis for deliberations by regional, state, and municipal sessions of the American Assembly as well as by civic groups, classes, and other discussion meetings. President Eisenhower requested that the Commission be administered by The American Assembly, Columbia University, because of its status as a non-partisan educational institution and its established practices for encouraging wide consideration of public issues. The Assembly, founded by President Eisenhower in 1950 when he was President of Columbia, takes no official stand itself on any of the topics it presents.

GRAN, J. M. *Why Children Become Delinquent*. Baltimore 27: Helicon Press, Inc., 5517 Selma Avenue. 1961. 200 pp. \$3.95. The problem of juvenile delinquency is so serious and widespread that a comprehensive treatment of the problem for the layman has been urgently needed and is now met. In this book the need is filled in a manner that is especially efficacious because it is not oriented exclusively toward sociologists but toward everyone interested in the subject—as everyone should be. Clergy, teachers, judges, police officers, parents, and many others will find in this volume a fresh and challenging approach, devoid of pseudo-sociological cant. Specific points are made concrete and fascinating by carefully selected case histories which are recounted with verve and precision.

HALVERSON, P. M., chairman. *Balance in the Curriculum*. Washington 6, D. C.: The Association for Supervision and Curriculum Development, 1201 Sixteenth Street, N. W. 1960. 198 pp. \$4.50. This is a compendium of essays by 12 distinguished educators. Teachers, administrators, parents, boards of education, legislators, employers, and many others, the chairman writes, are from time to time called upon to decide for themselves what curriculum emphases are appropriate, and to what degree. When these decisions are properly based on the accepted values of society and accepted educational goals, he suggests, balance may be achieved if the decisions are reached consciously and deliberately through the use of clearly defined criteria. Balance in the school curriculum is something like an artfully constructed mobile—it remains in balance because its built-in tensions accommodate themselves to each other, but the balance can be upset by shifting winds as easily as by rough pulling and hauling. Two others note that curriculum decisions are made by school boards usually on the advice of the profession staff. Ideally, they propose, the administrator should involve the board so thoroughly in curriculum matters that its members understand and support a curriculum because they themselves believe in it, not just because the staff has recommended it.

HICKS, H. J. *Educational Supervision in Principle and Practice*. New York 10: The Ronald Press Company, 15 East 26th Street. 1960. 427 pp. \$6.25. Designed for courses in the supervision of instruction, the book will be of use to persons seeking to improve classroom instruction through skillful supervision of teachers. Each chapter presents a different aspect of supervision, first giving the basic principles from which the theory has been formulated and then expanding upon the implications the theory holds for action.

The four parts of the book are arranged logically in terms of the usual approaches to the study of supervision. Part I presents the nature and development of modern supervision. Part II deals with the supervisor in terms of his personal resources and of his professional relationships in the educational process. The primary functions of supervision in education—diagnostic, evaluative, and improvement—are explained in Part III. The last part describes the supervisory principles and practices involved in the improvement of the curriculum and the teaching process, with emphasis upon the use of instructional materials and the recognition of educational change.

KLAPPER, J. T. *The Effects of Mass Communication*. Chicago 1: The Free Press of Glencoe, Illinois, 119 West Lake Street. 1960. 320 pp. \$5. This book reveals what experts have learned about such problems as the actual effects of crime and violence in the media; how children are affected

by adult programming; and the extent to which the media shape attitudes and opinions, create apathy, and "passivity."

These studies suggest that many commonly expressed fears are false. Among the numerous interesting findings are those which indicate that the media seldom operate directly and alone—their effects are influenced and mitigated by previous attitudes, personality factors, and the social situation; that the TV screen and the comic book are rarely malevolent influences and not infrequently provide socially constructive outlets for children and stimulate wholesome play. In summarizing and evaluating the vast amount of research on the effects of our new giants of mass communication, the author provides a concise statement of what we know and what we have yet to learn. He advances a series of hypotheses on media effects and evaluates them against empirical findings.

LOUGHARY, JOHN W. *Counseling in Secondary Schools*. New York 16: Harper and Brothers, 49 East 33rd Street. 1961. 167 pp. \$3. The school counselor, in order to offer effective counseling assistance, needs a counseling frame of reference from which he can provide primarily developmental counseling help to young people in secondary schools. The objective of this book is to provide one such frame of reference and to discuss and illustrate its applications. Many excerpts of actual counseling interviews with secondary-school students are included; also bibliographical material.

PHILLIPS, E. L.; D. N. WIENER; AND N. G. HARING. *Discipline, Achievement, and Mental Health*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc. 1960. 208 pp. Combining the inter-related educative problems of discipline, achievement, and mental health in a single perspective, this book provides an approach to personality growth and child behavior in the modern classroom. It furnishes insight as well as a wide variety of techniques for successfully meeting the challenge of today's youth.

The study takes the guesswork out of teacher-pupil relationships. It shows how to deal effectively with such actual face-to-face disciplinary situations as tardiness, truancy, restlessness, temper tantrums, outright defiance, and vandalism. It offers a workable basis for action in coping with school children who cannot always be referred to specialists for clinical help.

This analysis points out how to solve behavior problems by encouraging productive and purposeful activity and energizing progress in the mastery of factual material, the arts, and crafts. It applies effective rules and regulations in developing wholesome interests, socially acceptable attitudes, and satisfactory scholastic performance, substituting desirable objectives for conflicts and waywardness.

RUSK, R. R. *An Outline of Experimental Education*. New York 10: St. Martin's Press, Inc., 175 Fifth Avenue. 1960. 126 pp. \$3.50. This work discusses the applicability of experiment to education, describes the techniques of experiment, and makes available to university diploma students of education and to students in training for teaching examples of experiment in the different fields of education—organization, curriculum, method, discipline, etc.; it is intended to complement their readings in educational psychology. It is also hoped that it may induce research workers to prosecute further some of the topics illustrated.

To the general reader it affords evidence on such controversial issues as the appropriate school-entering age, the most efficient size of school and of class, the methods of classifying pupils, the relative values of school subjects,

the conditions of learning, and the significance of certain modern developments in educational practice.

SYMONDS, P. M., and A. R. JENSEN. *From Adolescent to Adult*. New York 27: Columbia University Press, 2960 Broadway. 1961. 425 pp. \$8.75. Published in 1949, the original work analyzed picture stories told by forty adolescents selected from a suburban community near New York. The present study deals with twenty-eight persons from the first study—all who could be contacted thirteen years later.

Using the background of the subjects, Roschach tests, comparisons between the earlier and later interviews and stories, and other material, Dr. Symonds, assisted by Dr. Jensen, analyzes the correspondence between adolescent fantasy and the subject's adult experience and personality. Each story made up by the subjects is analyzed for personality characteristics. Many statistical charts and tables have been included, and resumes of each of the twenty-eight subjects have been appended to provide factual information on their experiences subsequent to the first study. For those interested in personality development, this book provides an unusually complete documentation of the years between adolescence and adulthood. The author discusses the use of fantasy as an instrument for gauging personality and draws conclusions of particular use to those interested in projective techniques, personality, and developmental psychology.

Books for Teacher-Pupil Use

ALLAN, M. E. *Hilary's Summer on Her Own*. New York 22: Franklin Watts, Inc., 575 Lexington Avenue. 1961. 201 pp. \$2.95. Hilary, eighteen, orphaned and not too happy with her dominating aunt, answers an ad to go to Brittany as a companion-helper in the Sylvestre family of three girls, parents, and a peppery grandmother. Her best friend, Carolina, takes a job in a nearby resort hotel, for the summer. Both girls intend to enter college at summer's end.

———. *On Stage, Flory*. New York 22: Franklin Watts, Inc., 575 Lexington Avenue. 1961. 185 pp. \$2.95. Flory Ronald, who has just left school, longed to be an actress. She had some talent, but had she enough of it to make a success in a difficult profession? Girls with stardust in their eyes will live through every moment of this exciting summer of Flory's happy start in her chosen profession, and thrill to her romance with Jeremy Carlow and the two-fold promise of her future happiness.

ASHMORE, H. S. *The Other Side of Jordan*. New York 3: W. W. Norton and Company, Inc., 55 Fifth Avenue. 1960. 155 pp. \$3.50. It is the author's thesis that, in the second half of the twentieth century, the American race problem is approaching its final focus in the great cities outside the South—in the ghettos of New York, Detroit, Chicago, San Francisco, and all the other urban complexes where more than half our colored citizens now live.

In these pages this unsentimental Southerner takes a knowledgeable look at the depressed mass of Negroes in the urban slums; at the rising colored middle class and its special frustrations; at the civil rights cacophony which has reached another climax in this presidential election year; at the maze of extra-legal practices which still spell effective segregation in the face of con-

trary public policy; and at the frequent bewilderment of non-Southern whites who have suddenly found their equalitarian tradition put to the test.

ASIMOV, ISAAC. *Wellsprings of Life*. New York 19: Abelard-Schuman, Ltd., 6 West 57th Street. 1960. 238 pp. \$3.75. The miracle of existence is the subject of this book. The author begins his treatise by refuting spontaneous generation—the ancient and still common misconception that life can derive from non-living matter. He then provides the reader with a general conception of the diversity of living things, explaining the term “species” as the basic means of classifying forms of life. The author presents a definitive study of the cell theory; he treats the molecule within the cell and the search for life’s smallest building block. The theory of evolution is detailed as well as the theories of the origin of species. The stories of the great scientists—Darwin, Wallace—and their fundamental contributions to these studies are chronicled. Information is included about cell division which is the basis of reproduction, mutations—the means by which new species develop, the beginning of life on earth and the origin of earth itself.

BACON, ERNST. *Words on Music*. Syracuse 10, New York: Syracuse University Press. 1960. 191 pp. \$4. This book deals with some of the less obvious aspects of present-day music in America. The public has little knowledge of what goes on behind the proscenium of concerts, operas, and broadcasts, or how fashions or reputations are made, and it seldom sees the need to appraise the merits of men in high places. Our professional music has long been a one-party affair. In its politics there is no organized opposition, though the scattered elements of resistance could well constitute a large majority of the profession. The book is divided in the following six major parts: The Performer, The Critic, The Author, The Teacher, Music and Society, Briefly Said. These are in turn each divided for a grand total of 24 areas in which such topics as the singer, the composer, the author, the critic, etc., are discussed.

BARNET, SYLVAN, MORTON BERMAN, and WILLIAM BURTO, editors. *The Genius of the Irish Theater*. New York 22: New American Library of World Literature, Inc., 501 Madison Avenue. 1960. 368 pp. 75¢. An anthology of the Irish theater covering that country’s most representative works from G. B. Shaw’s *John Bull’s Other Island* and Lady Gregory’s *The Canavans* to the contemporary *Purple Dust* by Sean O’Casey.

BARNHART, C. L., editor. *The American College Dictionary*. New York 22: Random House, 457 Madison Avenue. 1960. 1,482 pp. \$5 regular edition, \$6 thumb indexed edition. This newly revised dictionary is one for the home, the business man, and the library. It is a storehouse of authoritative up-to-date facts that relate words and phrases to the world around us. It is completely modern and includes all the latest words and newest meanings encountered in our daily speech, reading, and hearing. Among some of its many features are: 1,472 pages in large, readable type, more than 132,000 words accurately and clearly defined, over 1,500 illustrations and spot maps, only one alphabetical listing, 60,000 technical and scientific definitions, a good guide to English usage, aids for pronouncing words, and a durable and sturdy buckram binding. It is one of the most complete desk dictionaries.

BEISER, GERMAINE and ARTHUR. *Physics for Everybody*. New York 10: E. P. Dutton and Company, Inc., 300 Park Avenue South. 1960. 191 pp. \$1.15. Contains readable descriptions of the basic laws and forces in physics; contains 22 line drawings and 70 diagrams. Not intended as a

textbook but as an introduction to the important topics of physics for the layman.

BORER, M. C. *Sophie and the Countess*. 1961. 207 pp. \$2.95. New York 22: Franklin Watts, Inc., 575 Lexington Avenue. As this Dickensesque story unfolds in England of 1860, Sophie and Dick are tricked by their unscrupulous employers, misused, and separated from Grandpa Venables—who has misadventures of his own—and they are thrown into the workhouse.

BOWLES, F. H. *How To Get Into College*. New York 10: E. P. Dutton and Company, Inc., 300 Park Avenue South. 1960. 185 pp. \$1.15. A paperback. Up-to-date answers to more than 350 questions on college preparation, admission, and financing.

BRENT, ROBERT. *The Golden Book of Chemistry Experiments*. New York 20: Golden Press, Inc., 630 Fifth Avenue. 1960. 112 pp. (7¾" x 10¾"). This book describes in text and pictures how to set up a home laboratory and perform over 200 simple experiments. It is equally usable by boys and girls and contains experiments of interest to pupils of upper elementary and junior and senior high-school age.

CARELL, PAUL. *The Foxes of the Desert*. New York 10: E. P. Dutton and Company, 300 Park Avenue South. 1960. 384 pp. \$5.95. Dominating the story are the personality and the brilliant strategy and tactics of the wily, fast-thinking and hard-hitting "Desert Fox," Field Marshal Rommel. In fascinating detail the author tells the full story of the great German master of desert armored warfare and his men and the other German forces in North Africa, during their many months of bitterly contested fighting against the pick of Britain's forces under such commanders as Wavell, Auchinleck, and finally Montgomery, and the Americans under Eisenhower.

CHURCHILL, W. S. *The Second World War*. New York 20: Golden Press, Inc., 630 Fifth Avenue. 1960. 388 pp. (8" x 11¼"). This book, originally published in two volumes, has now been skillfully condensed for young readers in this illustrated book. Here is the heart of Churchill's Nobel-Prize-winning story of the war—more than 80,000 words describing World War II—together with an Epilogue in which Churchill gives his verdict on what has happened since. Combined with the narrative is a treasury of rare and memorable pictures, many of them made on the scene by *Life* magazine's own cameraman and others were gathered from the once-secret files of our war-time allies and enemies. To guide young readers through matters of special complexity, there are transitional paragraphs by the noted journalist Fred Cook.

The narrative presents a fascinating view of the war as seen from the top echelon where the battle strategies were mapped out and the great decisions made. The pictures—hundreds of photographs and paintings, many in full color—take the reader into the actual struggle: in the hedgerows of Normandy, the skies of Germany, the deserts of North Africa, the jungles of Burma, the swamps of the Pacific islands. In addition, there are detail maps of battle areas and full-color endpaper maps of the European and Pacific theatres of operation.

This word-and-picture chronicle makes the reader an eye-witness to all the major campaigns and events of the war, a close observer of the personalities who played the principal roles—Roosevelt, Churchill, and Stalin at their historic Big-Three meetings; Hitler stubbornly rejecting the advice of his desperate generals; deGaulle making his escape from occupied France; Eisenhower, MacArthur, Patton, Montgomery, Eaker, Stillwell, and Nimitz.

From the *blitzkrieg* in Poland through the D-Day invasion to the liberation of Paris, from the attack on Pearl Harbor to the signing of the peace on the decks of the *Missouri*, here is a story of unique excitement and importance. For every member of the family, it provides a brilliant illumination of the causes, the progress, and the effects of the most massive conflict in human history.

CHUTE, MARCHETTE. *Ben Johnson of Westminster*. New York 10: E. P. Dutton and Company, Inc., 300 Park Avenue South. 1960. 384 pp. \$1.55. A paperback. A richly enjoyable portrait of England's first poet laureate.

CLARK, M. G. *The Mystery of Seneca Hill*. New York 22: Franklin Watts, Inc., 575 Lexington Avenue. 1961. 148 pp. \$2.95. What was the mysterious light moving on Seneca Hill? Doug Durnham, awakened from his sleep, stood shivering in the dark, watching and wondering. The next day Doug and his sister, Barbara, and their friend, Mike, found evidence that someone had been digging on the hill—but digging for what? Doug and Barbara and Mike set out to discover who the digger was, and for what he was digging.

COATSWORTH, ELIZABETH. *The Children Came Running*. New York 20: Golden Press, Inc., 630 Fifth Avenue. 1960. 96 pp. This is a collection of greeting cards with verse that are now exchanged in some 86 countries without regard to race or creed. Each year artists are invited to contribute an appropriate work to UNICEF for the purpose of interpreting the United Nations. The proceeds from the sale of this book will be used to protect children against TB.

COLLIER, RICHARD. *A House Called Memory*. New York 10: E. P. Dutton and Company, 300 Park Avenue South. 1960. 190 pp. \$4. This is primarily the story of a house, a good, solid middle-class English house, where Richard grew up with his remarkable family between the two wars. We are picked up at once and plunged into the details of daily life, the world of colors and sounds, of maids and morning teas, of father's ritual with the razor, of shopping and washing, of the growing evidence of class lines made evident in unexpected ways, of the pleasures of living in the country. An especially charming scene reveals Richard's father teaching him how to behave like a gentleman. Another introduces us to a reckless uncle whose boyish ways nearly brought disaster to Richard. Another, to Richard's first love and to the stupidity and snobbery which ruptured the "affair."

COMSTOCK, NAN (editor) and JOAN WYCKOFF (adaptor). *McCall's Golden Do-It Book*. New York 20: Golden Press, Inc., 630 Fifth Avenue. 1960. 156 pp. (7¾" x 10¾"). Here are more than 200 things boys and girls can do—either alone or in groups. The range of suggested and described activities is from the simple for young boys and girls to the more complex for the high-school level. Each craft, project, and activity has been carefully designed to interest youth.

COY, HAROLD. *Engineers and What They Do*. New York 22: Franklin Watts, Inc., 575 Lexington Avenue. 1961. 186 pp. \$3.95. Designing new machines, better highways, airports, and bridges; improving our towns and cities; developing oil wells and mines; finding new uses for electricity and inventing new electronic devices; juggling molecules to create new products; building reactors so that nuclear energy may be put to peaceful uses; planning projectiles to be orbited in space—these are only a few of the many exciting engineering projects discussed in this book.

CROFT, H. D. *The Downs, The Rockies—and Desert Gold*. Caldwell, Idaho: The Caxton Printers, Ltd. 1960. 248 pp. \$5. This is a story of a father and two sons. Thomas Downer came from England just too late for the easy panning of the Colorado gold rush, but he did locate a promising claim and was able to send for his prospective bride. The narrative ranges far and wide over the Great Basin region. The married life of Thomas and Elizabeth Downer began in the Hardscrabble mining district of Fremont County but, after Elizabeth's death, Thomas, who afterward remarried, made his home in Ouray. Here the family was happily reunited and they lived through the heyday of mining activity, in their house "across from the hospital and next to the jail."

By the turn of the century the boom in the San Juans was over. Roger went to Nevada in 1905 to check on the situation, with the result that he and his brother Malcolm took over an assay office in Goldfield which they were to keep in continuous operation from 1906 to 1942. During the Goldfield's greatest years, the Downer brothers gained an enviable reputation for accuracy, integrity, and steadfast devotion to duty.

DEMPEWOLFF, R. F. *The Adventure Book of Nature Craft*. New York 20: Golden Press, Inc., 630 Fifth Avenue. 1960. 95 pp (7" x 10"). The author of this book tries to bring a young "scientist's" dream alive in a series of guided explorations that encompass a representative group of natural sciences.

EBERLE, IRMENGARDE. *Benjamin Franklin Man of Science*. New York 22: Franklin Watts, Inc., 575 Lexington Avenue. 1961. 155 pp. \$1.95. The author has drawn a picture of a man of humor, humanity, and many accomplishments. Here the reader sees Franklin as writer, printer, newspaper editor, businessman, public-spirited citizen, family man, leader in the American fight for freedom, ambassador from the New World to the Old; but most of all Benjamin Franklin emerges as an inventor and a scientist—a person with an original and questing mind, interested in electricity, oceanography, meteorology, and medicine; a man who unceasingly sought the "whys" in the natural world around him, and from whose pioneering scientific findings other early scientists drew inspiration.

ELIOT, ALEXANDER. *Sight and Insight*. New York 10: E. P. Dutton and Company, Inc., 300 Park Avenue South. 1960. 164 pp. \$1.25. A paperback. This book is concerned not merely with what art looks like, but with what it does to one—the creative urges from which springs the emotions and ideas that it stimulates. It contains interpretations of great masterpieces.

ESKOW, SEYMOUR. *Barron's Guide to the Two-Year Colleges*. Great Neck, New York: Barron's Education Series, Inc., 343 Great Neck Road. 1960. 378 pp. (8¼" x 10¾"). \$2.98 paper, \$4.95 cloth. This is a directory of the two-year college. Although it is flourishing, it is still relatively unfamiliar to many thousands who may need it most. For all the young people who may feel that the door to college is locked because of finances, mediocre grades, home ties, etc., here is a new book that can show them a hitherto unrealized key to a college education. This *Guide* is written in a friendly, understanding spirit by a man experienced in the capabilities, the needs, and the anxieties of young people facing a competitive make-a-living world where higher education is almost an inescapable prerequisite. He has planned the book to help the student, first, to know himself; secondly, to know the two-year college; and, finally, to choose the one that is best for him.

EVANS, EVA K. *The Adventure Book of Forest Wonders*. New York 20: Golden Press, Inc., 630 Fifth Avenue. 1960. 94 pp. (7" x 10"). This book presents a study of trees. Here the reader learns many interesting things about trees—their history, their growth, and their uses.

FOURRÉ, PIERRE. *French Picture-Dictionary for Beginners*. Philadelphia 39: Chilton Company-Book Division, 56th and Chestnut Streets. 1957. 256 pp. \$3.50. This little dictionary, based on the principle that the English-French vocabulary listings actually impede learning French, uses pictures for its definitions. Words of the highest spoken frequency (1,300 words) in the French language are defined by illustrations. First the sentence, then a line drawing. The advantages of having no English text are obvious. Even a slow and hesitant student is forced to use the French word, thus accustoming himself to the new language. In addition, learning French becomes fun for both children and adults, who look forward eagerly to the new pictures. Finally, a picture of a man taking off his hat, for example, is easily fixed in the memory to correspond with the French words.

FRANKFURTER, M. D., and GARDNER JACKSON, editors. *The Letters of Sacco and Vanzetti*. New York 10: E. P. Dutton and Company, Inc., 300 Park Avenue South. 1960. 430 pp. \$1.85. A paperback. These letters were written during the seven years they were in prison to friends who were trying to free them.

GAVIN, R. W., and W. A. HAMM. *United States History*. Boston 16: D. C. Heath and Company, 285 Columbus Avenue. 1960. 896 pp. This is a new text for high-school students, designed to give a balanced coverage of American history. Basically chronological, but certain chapters give a topical treatment to important social, cultural, and economic trends. Balanced space is given to the various periods of American history. Domestic and international problems of the twentieth century receive thorough treatment and analysis.

A *preview* sets the stage for the development of the unit theme. A *Time Line* shows the span of years covered in the unit and the major events of the period. The unit is divided into chapters; the chapters into *sections*; and the sections are subdivided by boldface *keys to the narrative*. Most of the headings are expressed in sentences to focus attention on the story that the chapter tells. Each unit concludes with a summary of its high points, serving to emphasize important ideas, generalizations, trends, and understandings needed for review purposes. The style of writing is simple, clear, direct, and varied according to need.

Word study, terms to explain, review question, questions for further study and discussion, activities for the individual or the group are included with each chapter as suggested study aids for the student. Each unit contains comprehensive questions, bibliography. Illustrations, maps, charts, and graphs present an abundance of visual aids to study. Cross references throughout the text help to establish the relationship of an event of one period to events of another period, thus giving the student a broad understanding of any one historical event.

GOLLWITZER, GERHARD. *Express Yourself in Drawing*. New York 16: Sterling Publishing Company, Inc., 419 Fourth Avenue. 1960. 156 pp. \$2.95. Art is something innate which grows within each of us, but craft is something that can be learned, and self-expression is available to everybody. Beginning with these sensible ideas, the author, a famous teacher whose hun-

dreds of appreciative students attest to his drawing and teaching skills, presents a complete drawing course for beginners.

GOODRICH, N. L. *The Ancient Myths*. New York 22: New American Library of World Literature, Inc., 501 Madison Avenue. 1960. 252 pp. 50¢. This collection of myths, which centers about the lives of heroes characteristic of their civilization in the Ancient World, is of great historical interest. The myth of the hero may be interpreted from the viewpoint of the psychologist.

GOUDE, ELIZABETH. *The Dean's Watch*. New York 16: Coward-McCann, Inc., 210 Madison Avenue. 1960. 383 pp. \$4.95. An English cathedral town in the mid-nineteenth century forms the background for the warm and gentle story of Isaac Peabody, an obscure clockmaker, a dreamer but a dedicated craftsman, and of Adam Ayscough, the brilliant, pious Dean of the Cathedral, whose great love for his parishioners is stifled by his own unconquerable shyness. Around these two central characters, the author has brilliantly evoked the atmosphere of the town itself, steeped in history yet throbbing with the very real life of its citizens, who are all in one way or another affected by the Dean's remarkable awakening. Through Isaac and Adam the strange healing force of unselfish love is revealed with its power to alter and redeem the lives of all whom it touches.

HALL, D. W., and L. O. KATTSOFF. *Modern Trigonometry*. New York 16: John Wiley and Sons, Inc., 440 Park Avenue South. 1961. 246 pp. \$4.95. This book uses the analytical approach and emphasizes the ability to reason about the trigonometric functions. Rectangular and polar coordinates are introduced at the beginning and treated simultaneously throughout the text. The usual distance formula in rectangular coordinates is translated into polar coordinates, and, as a result, two of the most modern proofs of elementary trigonometry are obtained. One of these gives the law of cosines, while the other gives the formula for the cosine of the difference of two angles. This book will develop maturity of insight into the techniques as well as the ideas of trigonometry without stressing one to the disadvantage of the other. The authors believe that the ability to handle the techniques intelligently is a sign of a true understanding of the ideas.

HALLQUIST, B. G. *The Search for Fredrik*. New York 22: Franklin Watts, Inc., 575 Lexington Avenue. 1961. 113 pp. \$2.95. More than anything in the world the boy and girl wanted to find their brother. And so, against their better judgment, they set out secretly in search for him, wandering miles from home—with the elusive Fredrik of the flaming hair always a jump ahead of them.

HANSEN, HARRY, editor. *The World Almanac and Book of Facts*. 1961. 896 pp. \$1.35 paper bound. New York 15: New York World-Telegram and Sun, 25 Barclay Street. Two major domestic events of 1960—the Presidential election and the Decennial Census—give special importance to *The World Almanac and Book of Facts* for 1961. In accordance with its custom of nearly 80 years, the *World Almanac* publishes comprehensive returns from all the states, with the latest figures tabulated by counties and compared with the returns of the election of 1956. It also gives the totals for all parties in elections since 1900, and the results in contests for members of Congress and governors of the states.

The second valuable feature of the *World Almanac* for 1961 is the report of the Decennial Census. The new volume presents not only the population of states and cities, but also of metropolitan areas. Also a list of places by states

and counties, including the land area of the counties. These reports disclose the great population growth of such states as California, Texas, and Illinois, the march of the cities into suburban areas, and the incorporation of many new towns and villages.

While the Presidential Election returns and the Census Reports give historic importance to the *World Almanac*, the new volume is just as comprehensive in giving a complete picture of the turmoil in foreign countries and the relation of the United States thereto. The rise of new republics in Africa; the open hostility of Cuba to the United States; the intrusion of the Soviet Union into the Congo, Algeria, and Cuba; and the attempts of Khrushchev to dominate the United Nations and world affairs are recorded. Here, too, is an account of the shooting down of the American plane over Russia and the trial of Powers for espionage, the wrecking of the summit conference in Paris, and many foreign matters of direct influence on the policies of the United States.

To record the events of such a crowded year within one handy volume is the particular task of the *World Almanac*, which offers many other records, such as full reports on the World Series in baseball and other baseball games, of the summer Olympic Games in Rome and the winter contests in Squaw Valley, of records also in all major sports. Sections on the schools and colleges, with a full roster of the latter, and on religious activities of the nation are brought up to date. So too are the work of Congress, the accomplishments of nuclear and other sciences, the latest research in medicine, and the astronomical phenomena.

HUNTER, MARK. *The Finn Magnus Story*. New York 17: Odin Press, Inc., 122 East 42nd Street. 1960. 505 pp. \$6.95. This book is an entirely new type of book. Not a book at all in the conventional sense, it is actually a tool for success, happiness, and peace of mind. It is the expression of a new philosophy. The philosophy is the lifework of Finn Magnus, one of America's foremost inventors and industrialists. It fuses an unusual and exciting true-life success biography with a specific guide for achieving success. It is written for the mass market. Finn Magnus is the Norwegian immigrant who came to this country with only \$25 in his pocket and parlayed it into two new multi-million-dollar American industries. One of the nation's leading inventors and industrialists, Magnus holds the American Schools and Colleges "Horatio Alger Award," signifying great success despite humble origins. Others who share the award with Magnus include Bernard Baruch, Eddie Rickenbacker, David Sarnoff, and Herbert Hoover. The Magnus formula for success is revealed in this book.

ISENSTEIN, HARALD. *Creative Claywork*. New York 16: Sterling Publishing Company, Inc., 419 Fourth Avenue. 1960. 96 pp. \$2.95. Take a piece of clay in your hand. Roll it, punch it, squeeze it—and feel the urge to make something from it. Try making a functional vase, then go on to a decorative grouping of figures. Follow the concise directions in this book and you will take pride in your own creative claywork.

JEWETT, ARNO; MARION EDMAN; and PAUL MCKEE. *Adventure Bound*. Boston 7: Houghton Mifflin Company, 2 Park Street. 1961. 640 pp. \$4.12. This is one of the books in the "Reading for Enjoyment" series and is a basal book in the Reading for Mean Program. This book is divided in nine units. The selection of prose, poetry, etc. are classified under nine units. Titles of these units are: Animals, Sports, Danger and Daring, Living Together, Our Scientific World, Tales of the Past, Interesting People, Just for

Laughs, and In Other Lands. Also included are sections devoted to developing reading skills, a dictionary, indexes, and word study exercises. Each unit is introduced by comments about the units called "The Editor's Page." Each selection contains aids to study and understanding. The book is illustrated with many pictures in color and black and white. The choice of selections included in the different units is excellent.

JEWETT, ARNO; MARION EDMAN; PAUL McKEE; and RUTH SCANNELL. *Journeys Into America*. Boston 7: Houghton Mifflin Company, 2 Park Street. 1961. 672 pp. \$4.20. This is one of the books in the "Reading for Enjoyment" series and is a basal book in the Reading for Mean Program. This book is divided in ten units. The selections of prose, poetry, limericks, etc. are classified under ten units. Titles of these units are: Thrills and Laughter, As Others See Us, Outdoor Life, This Is America, Builders of America, Great Moments in Our History, Legends and Tall Tales, America and the World, Being a Good American, and Treasures from Our Heritage. Also included are sections devoted to developing reading skills, a dictionary, indexes, and word study exercises. Each unit is introduced by comments about the units called "The Editor's Page." Each selection contains aids to study and understanding. The book is illustrated with many pictures in color and black and white. The choice of selections included in the different units is excellent.

KARSH, YOUSUF, and JOHN FISHER. *Karsh and Fisher See Canada*. Chicago 80: Rand McNally and Company, P. O. Box 7600. 1960. 174 pp. \$7.50. Karsh was born in Armenia in 1908 and came to Canada in 1923. He studied photography under John H. Garo of Boston before opening in 1933 his present studio in Ottawa. As Karsh's work became known, members of the government and visiting dignitaries came to be photographed. One of the most outstanding of these was Sir Winston Churchill, then Prime Minister of England, and it was this portrait that brought Karsh international prominence. Leaders in all fields have since had their portraits taken by Karsh. Lord Beaverbrook said, "Karsh, you have immortalized me." Thomas Mann wrote, "These photographs are the best portraits of myself I have ever seen. The study of the hands reminds me of a drawing of Durer."

Karsh's adopted country has recognized the contribution that Karsh has made to national culture. In 1947 the government invited him to become one of its chosen citizens and to accept one of the first Canadian Citizenship Certificates. It has been said, "Of all contemporary artists the world over, the most likely candidate for immortality is the photographer, Yousuf Karsh, Armenian-born citizen."

KOCH, ADRIENNE. *Philosophy for a Time of Crisis*. New York 10: E. P. Dutton and Company, Inc., 300 Park Avenue South. 1960. 382 pp. \$1.55. A paperback. An interpretation with key writings by fifteen great modern thinkers; a discerning philosophical analysis of the spiritual, intellectual, and social issues of our times.

LESLIE, L. A.; C. F. ZOUBEK; and JAMES DEESE. *Gregg Notehand*. New York 36: McGraw-Hill Book Company, Inc., 330 West 42nd Street. 1960. 320 pp. (7" x 9 3/4") \$5.95. This book was written to meet a student need that educators have long recognized—instruction in making intelligent, meaningful notes from reading and from listening. Psychologists have long known that the process of making notes contributes greatly to learning and remembering. Many books dealing with study habits and techniques have

been written in which the importance of making good notes is emphasized. However, these books provide little or no help in the actual processes and procedures of notemaking. It is the purpose of this volume to provide this help.

In addition to providing instruction in notemaking processes and procedures, this book equips the notemaker with a brief, easy-to-learn writing method—Gregg Notehand—with which to make notes much more rapidly and easily than he could with longhand.

Gregg Notehand is organized in two parts. Part I: Fundamentals of Gregg Notehand and Notemaking—Theory and Practice presents all the theory of Gregg Notehand as well as the basic fundamentals of good notemaking. It contains 42 units (or lessons), of which 30 are devoted to presentation of the theory of Gregg Notehand; 6, to review of Gregg Notehand; and 6, to presentation of notemaking fundamentals. The units in Part I follow this pattern: 1 unit on the fundamentals of notemaking; 5 units on Gregg Notehand theory; 1 unit on review of Gregg Notehand. This pattern is repeated six times in the 42 units of Part I. Part II: Applications of Gregg Notehand and Notemaking—Extended Practice is designed to extend and refine the notemaker's ability to use Gregg Notehand and to make good notes. It contains 28 units, 24 of which are devoted to Gregg Notehand and 4 to notemaking.

LIFTON, W. M. *Working with Groups*. New York 16: John Wiley and Sons, Inc., 440 Park Avenue South. 1961. 248 pp. This book presents a point of view and examples of process to demonstrate how groups can be led and developed. Basic to its philosophy is the idea that, once a group is helped to learn how to cope with group process, it can be helped to achieve good solutions to the problems facing it. Also presented is the theory that the future hope for democracy lies, not in a strong leader, but in an enlightened citizenry accepting group responsibility. These concepts are then applied to group guidance, subject matter classes, community clubs, and church settings. The author's central tenet is that groups can be a force for liberating the individual rather than a tool to enforce conformity.

LOEBSACK, THEO. *Our Atmosphere*. New York 22: New American Library of World Literature, Inc., 501 Madison Avenue. 1960. 208 pp. 50¢. This book takes the wonders and riddles of the air around us and explains in layman's language such things as the blue of the sky, the formation of a rainbow, optical illusions, electric storms, hurricanes and tornadoes. The author tells of the relation of the atmosphere to plant, animal, and human life, as it affects photosynthesis, the flight of the birds, man's respiratory system, and man's attempt to conquer the atmosphere by artificial flight.

LOGASA, HANNAH, compiler. *Historical Non-Fiction*. Philadelphia: McKinley Publishing Company. 1960. 288 pp. \$6.50. This guide for junior and senior high schools, colleges, and the general reader, if purchased with the author's companion guide, *Historical Fiction* (1960. 316 pp. \$6.50), is available for \$12 for the two books. This volume of non-fiction, formerly a part of the sixth revision of *Historical Fiction*, is now a separate book. It is based on the same logical, selected organized outline used in the former sixth revision, plus over 1700 additional titles. Thus it can be used in conjunction with the fiction volume, or as a separate one. They complement each other.

More than ever, all the factors that make or influence historical events must receive attention. History does not take place in a vacuum. The environment—culture and the civilization—in its physical and economic manifestations may

affect the standards and attitudes of the people and thus explain historical happenings. Young people, as well as older students want to know why events happened as they did, and their cause. What is back of political action must be open to the seeker for knowledge. Facts, in themselves, are dull and lifeless; but, translated into humanized terms, they are as stimulating and interesting as fiction. All books included in this annotated bibliography are classified under the following general heads: Prehistoric, Ancient History, Europe, Canada, Latin America, United States, and General.

———. *Historical Fiction*. Philadelphia: McKinley Publishing Company. 1960. 316 pp. \$6.50. This guide for junior and senior high schools, colleges, and the general reader, if purchased with the author's companion guide, *Historical Non-Fiction* (1960. 288 pp. \$6.50), is available for \$12 for the two books. Both these books are annotated bibliographies of reference books. This seventh revision of *Historical Fiction* consists entirely of fiction. The non-fiction titles formerly in the sixth revision is now issued, much expanded, in a separate volume. Thus, there are two volumes dealing with all phases of history. Both volumes, the fiction and the non-fiction, are formulated on the same logical, organized outline and can be used separately or together. It will be found that both volumes are needed for a well-rounded history program because they complement each other.

Over 1200 new titles have been added to the fiction volume, many of them on the college level. The compilation will make available books for the gifted high-school pupil, as well as providing material on the college level and for the general reader. Books for the younger readers have not been overlooked. There are many new interesting, well-illustrated books for that level.

A survey of the historical fiction published recently would indicate that fewer books are available in that field. The "cloak and sword" stories are fewer in number. The greater number of fiction titles are for the younger readers and are on certain periods of history. In U. S. history, the Revolutionary War and the Frontier engage the attention of authors. In English history, the Elizabethan period has many titles. There are historical periods with relatively few books.

The line between fiction and non-fiction is not as sharply drawn as formerly. There is fictionalized biography, travel, and personal experiences. These have been included in fiction when the object of the author was to amuse and interest, rather than to instruct. This fiction list will be useful as guidance material in schools and libraries and for parents and the general reader. This revision is based on the original pamphlet issued by the Council for Social Studies, plus later revisions.

All books included in this annotated bibliography are classified under the following major heads; Ancient History, Medieval and Modern Europe, Canada, Latin America, United States, and Islands of the Seas.

LORD, F. A. *They Fought for the Union*. Harrisburg, Pennsylvania: The Stackpole Company, Telegraph Press Building. 1960. 394 pp (8¼ x" 11"). \$12.50. The reader will be pleased to find herein an assembly of hard-to-find information that is not "heavy going." Interesting and readable, it contains much human interest and even humor. It will be interesting to the general reader as well as to the dyed-in-the-wool Civil War enthusiast. Not a story of the generals and their battles, it deals with the Federal fighting man—enlisted, noncommissioned, and junior officers: how he was brought into the service; organized into branches and units; fed, equipped, and supplied;

trained and moved to the front; his weapons and accouterments; morale, discipline, and welfare; life in camp, hospital, prison, and at the front; Navy and Marine Corps and their deeds of valor; flags, insignia, and decorations; postwar and veterans' activities; recovery of the dead; national cemeteries and battlefield parks; strengths, losses, and major command structure.

MABEE, CARLETON. *The Seaway Story*. New York 11: The Mac-Millan Company, 60 Fifth Avenue. 1961. 315 pp. \$5.95. The St. Lawrence Seaway is a magnificent conception that remakes the map of North America. It extends the Atlantic Ocean into the center of the continent; it handles more traffic than the Panama and Suez canals combined. This book records the fulfillment of the century-old dream. It interprets the struggle for improved navigation on the St. Lawrence, the Great Lakes, and our canal system largely in terms of people—fur traders, patriots, merchants, farmers, manufacturers, and public men. In its account of the construction of the Seaway it emphasizes the problems of Canadian-American coordination, the impact on the St. Lawrence Valley of the incidental creation of power plants and public parks, and the development of world ports in cities ranging from Chicago and Duluth to Cleveland and Toronto.

MARTI, D. B. *Income Tax and Social Security Course*, 15th edition. Englewood Cliffs, New Jersey: Prentice-Hall, Inc. 1961. 168 pp. \$2.50. This book with accompanying problems has been compiled with a view to making the subject intelligible to students. All instructional material has been written in popular language, with over-technical terms avoided and certain limited phases of the subject omitted.

MCELWEE, WILLIAM. *History of England at a Glance*. New York 3: Barnes and Noble, Inc., 105 Fifth Avenue. 1960. 194 pp. \$1.50. A brief summary of the main events in English history, including maps and genealogical tables—extending from 55 B.C. to the present.

MILLER, B. F., and RUTH GOODE. *Man and His Body*. New York 20: Simon and Schuster, Inc., 630 Fifth Avenue. 1960. 382 pp. \$5.95. This book makes clear—simply but without ever talking down to the reader—the wonderfully complex and efficient mechanism in which the reader lives and has his being. It takes him on the rounds of the circulatory system; points out and analyzes the remarkable functioning of his enzymes and glands; explores the systems within systems which we call nerves—in short, it goes into every corner of human anatomy and takes up every aspect of human physiology. The thousands of clearly marshaled facts are presented with such imagination that a kind of poetry pervades the book, whether the subject under discussion is the marvelous working of the human brain or the growth of a fingernail. The text is illustrated with clear and specific drawings, themselves inspired by the same spirit that informs the text.

MONGTOMERY, RUTHERFORD. *The Odyssey of an Otter*. New York 20: Golden Press, Inc., 630 Fifth Avenue. 1960. 127 pp. \$2.59. A playful young otter, Flash, is separated from his family and captured by a trapper. His escape is only the first step in an adventure-filled journey, back to the safety of his secluded pond.

———. *Walt Disney's El Blanco*. New York 20: Golden Press, Inc., 630 Fifth Avenue. 1969. 120 pp. This is a fact-fiction nature story about a white stallion. It is the authorized edition based on a "Walt Disney Presents" TV show. The book is beautifully illustrated by Gloria Stevens.

——— *Weecha the Raccoon*. New York 20: Golden Press, Inc., 630 Fifth Avenue. 1960. 127 pp. \$2.59. The story of a young raccoon and the homeless puppy that grows up with him in the forest; how they learn to make their way in the wilderness and defend themselves against nature and their enemies.

MOTT-SMITH, GEOFFREY. *How To Use the Arithmetic You Know*. New York 16: Sterling Publishing Company, Inc., 419 Fourth Avenue. 1960. 128 pp. \$2.95. Starting with a refresher course in basic arithmetic, the author shows many short cuts in computing, quick ways to add, subtract, multiply, divide, and how to check your computations so there is no chance of error. Fractions, powers and roots, logarithms, and the slide rule are discussed. Time-saving techniques, actually fun to use, will increase your mathematical competence.

NEWTON, DOUGLAS. *The First Book of Kings*. New York 22: Franklin Watts, Inc., 575 Lexington Avenue. 1961. 72 pp. \$1.95. Here are briefs of the lives of twenty-five great kings of ancient and modern times.

NOBLECOURT, C. D. *Ancient Egypt*. Greenwich, Connecticut: The New York Graphic Society. 1960. 82 pp. (11½" x 14½"). \$6.95. This book by the Chief Curator of the National Museums of France and UNESCO Adviser at the Egyptian Centre for Documentation and Archaeological Studies in Cairo covers the outstanding masterpieces of New Kingdom sculpture, with its amazing conformity to a national style which lasted over 3,000 years. The choice of material illustrated is sufficiently wide to show many aspects of Egyptian life and customs. It includes examples of the brilliant portrait realism achieved during the reign of Amenophis IV and his wife Nofretete, and the intensely realistic animal sculpture and charming narrative scenes and linear reliefs characteristic of the more intimate daily life of the times. Thirty-two full pages of photographs are reproduced in rich offset, with individual descriptive captions.

NOLAN, A. T. *The Iron Brigade*. New York 11: The Macmillan Company, 60 Fifth Avenue. 1961. 430 pp. \$6.95. Here is the story of the most famous unit in the Union Army, the Brigade which led all Union brigades in percentage of deaths from battle. Also recounted is the history of Battery B, kinsmen of the Iron Brigade and equally famous. The story has never been told in its entirety and the author, himself a Hoosier, has searched documents, regimental histories, and the official records for his material. When the reader has finished the book, he will understand why an officer wrote that "they looked like giants in their tall black hats . . . and giants they were, in action."

O'CLERY, HELEN. *The Phantom Ship*. New York 22: Franklin Watts, Inc., 575 Lexington Avenue. 1961. 218 pp. \$2.95. "Here she comes again!" Old Maggie declared eerily, and for a moment the Phantom Ship loomed out of the swirling harbor mist, like a faint pencil drawing, between Seal Island and the Irish mainland. The next instant the ship was gone, and Brian couldn't be sure that he had really seen it.

PARKER, B. M. *Gravity*. New York 20: Golden Press, Inc., 630 Fifth Avenue. 1959. 38 pp. This book and all the other 86 Unitext books in the Basic Science Education Series has been prepared for the intermediate level. This book is an elemental presentation of what gravity is. It, like the others, is illustrated and with pictures in color. Other books in the series are: *Beyond the Solar System*, *The Sky Above Us*, *Fishes*, *Fall Is Here*, *Trees*, *Animals We Know*, *Animal Travels*, *Seeds and Seed Travels*, *Saving Our Wildlife*, *Adapta-*

tion to Environment, Community Health, Living Things, Doing Work, What Things Are Made of, Toads and Frogs, Plant and Animal Partnerships, Gardens Indoors, Useful Plants and Animals, The Garden and Its Friends, You are a Machine, Water, Fire, Stories Read from the Rocks, Spiders, and Reptiles.

PLEASANTS, HENRY, JR., and G. H. STRALEY. *Inferno at Petersburg*. Philadelphia 39: Chilton Company-Book Division, 56th and Chestnut Streets. 1961. 191 pp. \$3.95. Into this puzzle, like a flash of summer lightning, came a new element. A young civil engineer from the coal mining section of Pennsylvania, Henry Pleasants, Lieutenant Colonel commanding the 48th Pennsylvania Volunteers, stated flatly that he could blow the center out of the Confederate fortifications, opening a path for an army corps to move in between the two halves of Lee's army. Give him the opportunity and the tools, he begged, and the war would be over in a month! Many in the Army of the Potomac, particularly in the higher command, were aghast at his suggestion. No such mine tunnel had ever been known in the history of warfare. Young Pleasants was a fool, a self-seeking poseur who would risk an army to get himself noticed. Anyway, they said, he was not a Regular—and his ideas were most irregular.

POST, EMILY. *Etiquette—The Blue Book of Social Usage*. New York 10: Funk and Wagnalls Company, 153 East 24th Street. 1960. 703 pp. \$5.95. This book, the latest edition, has long been recognized as the ultimate authority of American social usage and gracious living. This new edition discusses when it is right to use slang, going steady, blind dating, setting the table with mixed patterns of china and silver, parents who are overprotective, casual and kitchen entertaining, giving a dinner for company in a maid-less household, being an overnight guest, the man's role when the wife entertains, etiquette and the business executive, women in the office, proper clothes for all occasions, how to ask for and behave on a date, and many more. In addition there is a complete guide to engagement and wedding etiquette, introductions, letter-writing, and invitations. Over 150 pages are devoted to entertaining at many kinds of parties, picnics, and formal dinners.

RACHLIS, EUGENE AND KATHERINE. *Our 50 United States*. New York 20: Golden Press, Inc., 630 Fifth Avenue. 1960. 60 pp. (8" x 10 $\frac{1}{8}$ "). \$1.89. This simple text covers industries, historical background, chief crops, famous landmarks, and natural resources. It is an excellent introduction about the United States for boys and girls. Included are a full-color picture map for each state, showing major cities, state flower, flag, and population.

REINFELD, DON, and DAVID RICE. *101 Mathematical Puzzles and How To Solve Them*. New York 16: Sterling Publishing Company, Inc., 419 Fourth Avenue. 1960. 123 pp. \$2.50. In the back of the book each puzzle is clearly explained so that you can follow the logical development of its solution, but you'll want to try your own skill first. Your mind will be sharpened by the stimulation of logical thinking and there will be a marked increase in your mathematical prowess too. The brainteasers, designed to help you acquire and develop puzzle-solving techniques, require concentrated effort to recognize the principle on which the solution is based.

REINFELD FRED, editor. *How to Use Algebra in Everyday Life*. New York 16: Sterling Publishing Company, Inc., 419 Fourth Avenue. 1960. 252 pp. Starting with a review of arithmetic and a refresher course in algebra, this book goes forward in easy progressions until one will find himself automatically using algebra in such diverse fields as carpentry and income tax calculation.

ROSE, H. J. *A Handbook of Greek Literature*. New York 10: E. P. Dutton and Company, Inc., 300 Park Avenue South. 1960. 468 pp. \$1.85. A paperback. A comprehensive survey of Greek literature from Homer through Lucian.

———. *A Handbook of Latin Literature*. New York 10: E. P. Dutton and Company, Inc., 300 Park Avenue South. 1960. 569 pp. \$1.25. A paperback. An analytical study of Latin writers from earliest times until the death of St. Augustine. It includes not only the classical and post-classical pagan authors, but also a representative selection of the Christian writers.

RUEBEN, GABRIEL. *Electronics for Children*. New York 16: Sterling Publishing Company, Inc., 419 Fourth Avenue. 1960. 88 pp. \$2.50. This book contains easy, safe experiments in the fields of magnetism, electricity, electronics, and nuclear energy. By following the simple instructions and the many illustrations, the inquiring boy or girl ten years of age and older can set up a laboratory in the corner of a room and, using readily available equipment, observe the results of his own experiments. Once he makes a compass, flashlight, telegraph set, microphone, Geiger counter, and many other fascinating things, and sees for himself how they work, he will have achieved a clear understanding of the principles of electronics.

RUTHIN, MARGARET. *Jungle Nurse*. New York 22: Franklin Watts, Inc., 575 Lexington Avenue. 1960. 190 pp. \$2.95. What girl would refuse a chance to go up-country to see a teakwallah's camp in colorful Burma? With their homeward-bound liner delayed in Rangoon harbour, Jill Ormond and her French friend Marcelle Duhomei jumped at the chance. All was perfect until an exhausted Burmese brought news of a plane crash on a jungle-clad hillside.

SAUER, E. H. *English in the Secondary School*. New York 17: Holt, Rinehart and Winston, Inc., 383 Madison Avenue. 1961. 255 pp. \$3.75. The author demonstrates the interrelatedness of the many activities in English—composition, punctuation, spelling, grammar, vocabulary, and literature. Several chapters deal with the new curriculum—new materials, new interpretations, new applications, and new methods. One chapter is devoted to the literature of the “new grammar,” or structural linguistics. Fullest attention is given to the renewed emphasis on composition.

The author devotes an entire chapter to a reconsideration of the literary program in the high school and recommends marked modification. “It is time to question the genuine literary value of much that we go on teaching year after year,” he writes. Among the specific holds for the new teacher are: a sequential program in composition for grades 7-12, suggestions on new and more challenging literary materials for the secondary school, and an outline of an advanced placement program in English at the Walnut Hills High School in Cincinnati. An appendix features a selected reading list.

SCHICKEL, RICHARD. *The World of Carnegie Hall*. New York 18: Julian Messner, Inc., 8 West 40th Street. 1960. 448 pp. \$8.50. Here is the whole story of the famous old Hall from its beginnings in 1891 to today—decade-by-decade picture of the concert stage that has produced some of the finest virtuoso performances in musical history and the lecture platform that has been shared by suffragettes and elder statesmen, geniuses and outrageous frauds. Set against the background of seventy years of social, artistic, and intellectual ferment, this book is the record of the arts and ideas that have excited, amused, and irritated Americans over this period, as well as a richly anecdotal view of hundreds of musical greats, colorful personalities, and celebrities.

SHAFTER, HARRY. *Shafter's Guide to Better Compositions*. New York 20: Affiliated Publishers, Inc., 630 Fifth Avenue. 1960. 304 pp. 60¢. This book, designed for high-school pupils, will be helpful for the college-bound student who wishes to review the basic principles of writing.

STEHLI, GEORGE. *The Microscope and How to Use It*. New York 16: Sterling Publishing Company, Inc., 419 Fourth Avenue. 1960. 160 pp. \$3.95. Developing a second sight is one of the achievements made possible through study of this book. It is planned for use by the beginner—starting with experiments, then gradually and thoroughly helping the reader develop technical skills. The author applies his tested tutoring techniques which (with intensive but interesting study) takes one on a journey to new worlds of discovery through the eyes of the microscope.

STEWART, M. M., et. al. *Business English and Communication*, second edition. New York 22: Franklin Watts, Inc., 575 Lexington Avenue. 1961. 586 pp. This book is intended for the student who expects to enter the world of business—the retailer, the stenographer, the secretary, the accountant, the correspondent, the general office worker, and the manager. In this book, five major phases of communication are emphasized: (1) vocabulary, pronunciation, and spelling; (2) basic grammar and punctuation; (3) business letter writing, report writing, memorandums, telegrams, news releases, minutes of meetings, and various other written business communications; (4) speaking, listening, and reading; and (5) human relations as influenced by communication. Grammar and punctuation—the heart of the true business English text—are given an especially functional and interesting treatment. The dull, hard-to-understand classic rules (and exceptions) of grammar have given way to fresh, easy-to-grasp principles. Often these principles are implemented by a device called "Quick Trick"—a dramatic way to fix a rule in mind. This is "no-nonsense" grammar. Accompanying the text is a workbook containing enrichment exercises not included in the textbook, as well as certain forms required for textbook activities; a set of objective tests, including an inventory test; and a teacher's manual and key, which, in addition to a complete key to the exercises, contains important instructional aids for the teacher.

STUCLEY, ELIZABETH. *Family Walk-Up*. New York 22: Franklin Watts, Inc., 575 Lexington Avenue. 1960. 181 pp. \$2.95. Cheery Mum Berners worked nights as an office cleaning woman. When she was home, she warmed and comforted everyone; but things fell apart when Mum went to the hospital for a long-deferred operation. But they came back together again under her expert hand, which yanked Val right out of what might have turned into juvenile delinquency.

TIDWELL, M. F.; M. L. BELL; and L. J. PORTER. *Tested Timed Writings*, second edition. Englewood Cliffs, New Jersey: Prentice-Hall, Inc. 1961. 33 pp. \$1.36. The first edition of this book was one of the most popular timed-writings books ever published. The same important feature is present in this new edition—easily read articles of an interesting nature that have all been class tested. Certain of the timings in the first edition have been retained. The abundance of new timings contain interesting information pertaining to business and general education. In the author's experimental teaching, they found that typists performed better on the kind of timings contained in this book. Nearly all the syllabic intensity is within the 1.45 range; therefore, it is not indicated on the timings. The stroke intensity for each timing is indicated right after its

title. Warm-up drills and a device for computing wpm on incomplete lines are located inside the back cover. Contains 33 time tested exercises.

TURNER, D. M. *The Book of Scientific Discovery*. New York 3: Barnes and Noble, Inc., 105 Fifth Avenue. 1960. \$1.75. This book describes how science has aided human welfare and how some parts of our present scientific knowledge has grown.

WEHEN, J. De W. *Stranger at Golden Hill*. New York 16: Duell, Sloan and Pearce, Inc., 124 E. 30th Street. 1961. 182 pp. \$3.50. Who was R. Sutherland? That was the question Melinda Marshall asked herself as she set forth one summer day, with San Francisco as beautiful as ever around her, with her birthday party days away, and nothing to do but lunch with Aunt Julia's "delightful young friend" from England named R. Sutherland. Melinda was stunned when R. Sutherland turned out to be, not the English girl she expected to meet, but tall, blue-eyed Robin Sutherland. The trouble was that odd and threatening things began to happen whenever Robin was on the scene. Melinda was mysteriously warned about him and it was clear that he was hiding something. So the question remained: who was R. Sutherland?

WYDHAM, LEE. *Golden Slippers*. New York 36: Scholastic Book Services, 33 West 42nd Street. 1961. 218 pp. 35¢. Through the mist before her eyes, Maggies saw Kirk the only boy she had dated in high school.

YALOURIS, NICHOLAS. *Classical Greece*. Greenwich, Connecticut: The New York Graphic Society. 1960. 82 pp. (11 1/2" x 12 1/2"). \$6.95. The author is Director of the Museum of Olympia and Superintendent of Antiquities in the Western Peloponnese. The golden age of Periclean Greece, as reflected in the famous Elgin Marbles from the Parthenon, now in the British Museum, is brilliantly recaptured in Kenett's bold and intimate photographic studies of the sculptured gods and goddesses from the pediments and the festive human figures of the frieze. Here, in the beautiful illustrations of this book, the epitome of Greek art, summed up by Phidias, its greatest sculptor, is miraculously recaptured through the lens of Kenett's camera. Text and captions help the reader to place the sculpture in Greek history and *in situ* as it once decorated the greatest temple of classical Greece. This book contains thirty-two full pages of photographs reproduced in rich offset, with individual descriptive captions.

Pamphlets for Pupil-Teacher Use

ABRAMS, IRWIN. *Study Abroad*. Washington 25, D. C.: U. S. Department of Health, Education, and Welfare, Office of Education. 1960. 32 pp. 15¢. Summarizes the general status of programs of group study abroad as of the academic year 1959-60, and discusses objectives and problems of accreditation and evaluation of such programs. Does not cover individual study.

Accident Prevention Works. Chicago 11: The National Safety Council, 425 North Michigan Avenue. 1960. 26 pp. This is a story of safety as involved in the Council's accident prevention program.

The College Aids the School. Plainfield, Vermont: The Northern New England Educational Resources, Goddard College. 28 pp. Describes the work of The Northern New England Educational Resources Project, an association of seven colleges in Vermont and Maine which for the past four years has been helping small schools in both states raise the quality and quantity of their educational offerings.

COLLIER, R. L. *Education, Religion, and the Kentucky Court of Appeals*. Lexington, Kentucky: The Bulletin of the Bureau of School Service, College of Education, University of Kentucky. 1960. 152 pp. \$1. An historical account of the development of the legal provisions affecting religion and education, and an historical review of the nine Court of Appeals cases on religion and the public schools under the state constitution.

COYLE, D. C., *The United States Political System and How It Works*. New York 22: New American Library of World Literature, Inc., 501 Madison Avenue. 1960. 152 pp. 50¢. An analysis of the way 180,000,000 people govern themselves in the oldest constitutional democracy of the world.

DANFORD, H. G., editor. *School Recreation*. Washington 6, D. C.: American Association for Health, Physical Education, and Recreation, 1201 Sixteenth Street, N. W. 1960. 64 pp. \$1.50. Outlines the role of the school in recreation and charts a path to the solution of the major problems encountered in fulfilling this role.

The Do's of School Plant and School Finance and Business Management. University: The University of Mississippi, School of Education. 1960. 28 pp. 75¢. This—a check list for school administrators—is one of a series of publications by the School of Education growing out of a four-year study to determine the behavior requirements of administrators for competency in the over-all job of school administration. Others included in the series are: *The Do's of Instruction and Curriculum Development and Community-School Leadership* (1960. 28 pp. 75¢); *The Do's of School Transportation* (1960. 20 pp. 75¢); and *The Do's of Pupil Personnel and Staff Personnel* (1960. 28 pp. 75¢).

Education Director, 1960-61. Washington 25, D. C.: Superintendent of Documents. 1960. 83 pp. 30¢. A listing of the education officials in the U. S. Office of Education, the principal state and territorial school officers, the executive officers of the state and territorial library extension agencies, and the principal officers of the Bureau of Indian Affairs, Department of the Interior.

Education in Great Britain. New York 20: British Information Services, 45 Rockefeller Plaza. 1960. 48 pp. An outline of the British educational system.

ENGLAND, J. M., *The Capital and the Campus*. Washington 6, D. C.: Association for Higher Education, 1201 Sixteenth Street, N. W. 1960. 40 pp. 50¢. A summary of the First Washington Seminar for College and University Presidents dealing with Federal-college relationships and the impact of the Federal government on higher education. Programs in science and engineering, international education, National Defense Education Act activities, educational research and statistics, the work of several nation-wide educational associations, and certain issues common to all these are discussed briefly.

FIERST, E. U., and WILLIAM LAWSON. *State Laws Regulating Private Employment Agencies*. Washington, D. C.: Bureau of Labor Standards, U. S. Department of Labor. 1960. 123 pp. A brief history of state laws regulating private employment agencies, a discussion of the major provisions, and a state-by-state summary of the laws.

The Ford Foundation Annual Report. New York 22: The Ford Foundation, 477 Madison Avenue. 1960. 184 pp. Describes operations of the programs supported by the Foundation being conducted during the year.

A Guide for the Development of Language Laboratory Facilities. Sacramento, California: State Department of Education. 1960. 45 pp. Presents in-

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formation concerning basic considerations and the equipment and materials for language laboratory facilities.

HARMON, L. R., and HERBERT SOLDZ. *The Science Doctorates of 1958 and 1959*. Washington 25, D. C.: Superintendent of Documents. 1960. 30 pp. 25¢. A report on the number of science doctorates granted over the past years.

Index to State Reports. Washington 25, D. C.: White House Conference on Children and Youth, 330 Independence Avenue, S. W. 1960. 32 pp. A complete listing of reports prepared by the State Committees for the 1960 White House Conference. A complete set of the reports themselves is available for study at the headquarters of each State Committee for the White House Conference on Children and Youth, as well as at the other places listed in the back of the *Index*.

JAMES, H. T., editor, *Boardsmanship*. Stanford, California: Stanford University Press. 1961. 118 pp. A guide for the school board members.

KING, E. M. *Sheriff's Manual*. Washington 6, D. C.: National Sheriffs' Association, 712 Transportation Building. 1960. 252 pp. \$3. A concise, yet quite comprehensive, discussion of the office of the sheriff and duties involved. The book is composed of 21 chapters covering 20 major subjects. High-school students will find this Manual helpful in becoming better informed on the responsibilities and obligations of the office of the sheriff.

LAMB, B. P. *Introduction to India*. Washington 7, D. C.: American Association of University Women, 2401 Virginia Avenue, N. W. 1960. 54 pp. \$1. A succinct review of the principal facets of life in India and the fundamental economics, social, and political questions for which India is seeking answers. A carefully selected brief bibliography is included for those who wish to study in greater depth.

Magazine Report. Washington 6, D. C.: Division of Press and Radio Relations, National Education Association, 1201 Sixteenth Street, N. W. 1960. 60 pp. \$1. A quarterly summary of educational articles in national magazines and newspaper supplements.

Magazines in the Classroom. Washington 25, D. C.: National Education Association, 1201 Sixteenth Street, N. W. 1960. 36 pp. First copy free; 1-9 copies, 25¢ each; 10 or more copies, 20¢ each. A seminar report on how classroom teachers use national magazines in the classroom.

1960 Handbook on Women Workers. Washington 25, D. C.: Superintendent of Documents, U. S. Government Printing Office. 1960. 166 pp. 45¢. Brings together many interesting facts about women workers—how many there are, the wide range of position they occupy—professional, managerial, clerical, factory, and service—their status as workers and citizens, their educational attainment, and other characteristics. It also contains a list of organizations of especial interest to women.

Point of View—Equal Time. New York: Columbia Broadcasting System. 1960. 10 pp. A statement of CBS's point of view on the subject of equal time in television.

Prospectus on Research. Washington 25, D. C.: Superintendent of Documents. 1960. 48 pp. 25¢. Research recommendations proposed by the Forums of the White House Conference on Children and Youth.

Report for the Six Academic Years, September 1, 1955-June 30, 1961. New York 20: Esso Education Foundation, 49 West 49th Street. 1960. 14 pp.

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Describes the activities and the contributions of this Foundation over a six-year period.

SCHWARTZ, PAUL. *Folk Dance Guide*. New York 3: Paul Schwartz, P. O. Box 342, Cooper Station, 95 Fourth Avenue. 1961. 44 pp. \$1. An extensive survey of folk and ethnic dance—the eleventh edition.

The Science Doctorates of 1958 and 1959. Washington 25, D. C.: Superintendent of Documents, U. S. Government Printing Office. 1960. 36 pp. 25¢. Contains data on their numbers, characteristics, and employment.

Scientific Progress, the Universities, and the Federal Government. Washington 25, D. C.: Superintendent of Documents. 1960. 34 pp. 15¢. A brief statement, by the President's Science Advisory Committee, on problems which center on the advancement of science by basic research, and the making of scientists by graduate education.

SEIDNER, F. J., *Health Insurance for the Aged*. Washington 3, D. C. Public Affairs Institute, 312 Pennsylvania, S. E. 1960. 63 pp. 50¢. The report calls for better health care for the older citizens.

SILK, L. S. *The Education of Businessmen*. New York 22: Committee for Economic Development, 711 Fifth Avenue. 1960. 44 pp. A summary review of the Gordon-Howell and Pierson studies of business education.

Statistical Report. San Diego 3, California: San Diego Unified School District, Education Center, Park Boulevard at El Cajon. 1960. 22 pp. Summarizes pertinent statistical and financial information of the school district—1959-1960 operation.

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STROUP, FRANCIS, and D. C. ANDREW. *Barriers to College Attendance*. Magnolia, Arkansas: Southern State College. 1959. 146 pp. A study regarding the post-graduation activities of Arkansas high-school seniors including such factors as economic status, place of residence, high-school curriculum followed, and family traditions.

Superintendent's Annual Report 1959-60. Phoenix, Arizona: Phoenix Union High Schools and Phoenix College District, Board of Education, 3010 North Eleventh Avenue. 1960. 74 pp. A report of the activities of this school district—largely statistical.

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WARD, WINIFRED, *Drama with and for Children*. Washington 25, D. C.: Superintendent of Documents. 1960. 76 pp. 30¢. Offers guidance in creative art with children and gives assistance to those who wish to give plays for children.



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WELLEMAYER, J. F., compiler. *The Education of Teachers: Certification*. Washington 6, D. C.: National Commission on Teacher Education and Professional Standards, National Education Association, 1201 Sixteenth Street, N. W. 1960. 32 pp. A summary of discussions from the National TEPS Conference held in San Diego State College, California, June 21-24, 1960.

WNYE Radio-Television Manual. Brooklyn 1, New York: Board of Education of the City of New York, 110 Livingston Street. 1961. 191 pp. \$1. Outlines the Board of Education's radio and television program for the school year 1960-61 and provides suggestions for the teacher in the effective utilization of them. More than 4300 radio receivers and public address systems and over 1200 television receivers bring air-borne education into New York City's classrooms.

News Notes

USE OF FILMS IN TEACHING PHYSICS

Under the New Educational Media program, authorized Title VII of the National Defense Education Act, two interesting studies have been undertaken. One of these, at Purdue University, is a 2-year program. A full report can be expected after the end of this academic year.

The other study has been completed and a report has been prepared by W. J. Popham and J. M. Sadnavitch of Kansas State College of Pittsburg. Twelve high schools in Kansas participated in the study—six used films in their physics classes and the conventional chemistry program and the other six used films in their chemistry classes and the conventional physics program, so that there were suitable controls. The films used were the lectures and demonstrations of Harvey White (1956-57) and of John Baxter (1958-59) as distributed by Encyclopedia Britannica Films, Inc. In the film courses, one day per week in chemistry and one day every other week in physics were devoted to laboratory work and discussion and the regular textbooks were retained. The results of a variety of tests indicate that students in physics learned somewhat more in the conventional course than in the film course, while in chemistry the two methods were equivalent. Both physics and chemistry students had less interest in physical science at the end of the course than at the beginning, but this decrease was not as pronounced for those who took the conventional courses.

SONGS ON RECORDS IN FRENCH AND SPANISH

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by LESLIE W. KINDRED, Temple University, and ASSOCIATES

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CENTER FOR PROGRAMED INSTRUCTION

New kinds of textbooks are being planned at the recently incorporated Center for Programed Instruction, 241 West 77th Street, New York 24, New York. President of the Center is P. Kenneth Komoski, formerly of the Collegiate School in New York where he directed the "Collegiate School Automated Teaching Project." The Center will develop programed textbooks, carry on research studies, serve as a clearing house for ideas, and disseminate information about developments in the field of what is commonly, and incorrectly, called "teaching machines." Recently Komoski stated, "Most programs in use today are being presented without machines, that is to say, in book form. In connection with this, it is also interesting to note that recent research findings indicate that students learn with equal effectiveness by means of either programed texts or programs that are presented by the machines that are currently available." He also pointed out, "The future of programed instruction, and with it the future of teaching machines, depends on how and who are trained as programers."

CONFERENCE ON MATERIALS AND TECHNIQUES FOR THE LANGUAGE LABORATORY

Administrators, foreign language teachers, and A-V specialists will join in a conference, March 23-25, 1961, at Purdue University. There will be a special session on planning and financing. The patron is Educational Facilities Laboratories, Inc. Pre-registration is necessary. Write or call Dr. Elton Hocking, Department of Modern Languages, Purdue University, Lafayette, Indiana.

COOPERATION IN BUSINESS EDUCATION

Educators in both public and private vocational schools are preparing now to meet one of the most pressing needs in commercial life—the demand for *qualified* office personnel. According to the American Association of Commercial Colleges, there are more than 500,000 students now enrolled in private business schools throughout the United States preparing to join the ranks of the second largest occupation-group in the country—office work—which follows semi-skilled labor in point of numbers. Theoretically, these young people are preparing for jobs as secretaries, bookkeepers, key-punch operators, computer programmers, stenographers, and so on. Yet G. C. Stewart, president of the AACC, points out that industry, business, and government personnel people complain of the lack of really competent office workers. In his opinion, a basic reason for this situation is that there has not been an adequate cooperative effort on the part of educators and businessmen to solve the problem.

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As a first step toward finding solutions, the AACC is now in the process of developing a national program of action, through cooperation of public and private school, business and government leaders. Robert W. Miller, AACC executive secretary, has conferred several times in recent months with the staff of the National Association of Secondary-School Principals to discuss ways and means of developing cooperation.

It has been pointed out that a graduate of courses in high-school French seldom is qualified to step into a job as an interpreter, although he has laid the groundwork for it. His high-school teachers would not feel defensive because he needs further preparation. By the same token, high-school teachers of business courses should not feel their instruction is deprecated if it is suggested that their students need more training before entering the labor field. High-school business teachers do remarkably well, considering the many distractions of extra-curricular activities, large classes, and often disinterested students.

The committee believes that the private business school fills an important place in developing a qualified labor force and should be considered a supplement to rather than a competitor with the public high school. High-school teachers and counselors may render a real public service by recommending to "drop-outs" as well as to graduates that a business college may provide training essential to getting and keeping a job. In other words, a program of cooperation between high-school commercial departments and local commercial colleges will go far toward filling a vital need in our educational world.

THE COST OF COLLEGE EDUCATION

The College Entrance Examination Board in a recent study found that the average yearly college expense is \$1,736; the range per year was from a low of \$162 in a municipal college to \$2,950 in an independent college. Expenses in the majority of the 250 colleges that are members of the College Entrance Examination Board are between \$1,000 and \$2,000—the top one fourth of them is \$2,000 and only six per cent of them cost below \$1,000.

Harvard University has published an estimate of personal expense of the average student at \$400. This does not include travel; however it does include all that a student needs to spend except for tuition and fees, books, supplies, and room and board.

It has also been concluded that it is safe for a student to work 10 to 15 hours per week. However, the limit is recommended at 15 hours in order for the student to do his college work successfully. At this rate, a student can earn quite a lot of money toward college expense. At one dollar per hour for thirty weeks, the student can earn from \$300 to \$450 per college year in addition to summer earnings.

ELEVENTH ANNUAL RUSSIAN WORKSHOP

The Eleventh Annual Russian Workshop will be held on the Bloomington campus of Indiana University from June 15 to August 11, 1961. Registration in this intensive eight-week course will be limited. Sections will average ten students. The maximum number in each class is kept small, so as to insure the greatest possible teacher-student contact. The purpose of the Russian Workshop is to provide the best practicable situation for an American to work toward mastery of the Russian language. Concentrating on this subject for a period of eight weeks will make it possible for the student to complete an entire stage of mastering the language, the equivalent of a whole year of a language course in



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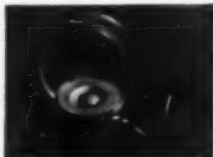
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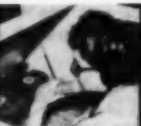
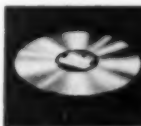
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college. The oral approach to learning Russian will be stressed on all levels, though reading and writing will not be neglected; students on the more advanced levels will be using Russian exclusively. For eight weeks, students go to class together, eat together, study together, and enjoy recreation together.

Also, three special programs in the Russian Workshop will combine intensive Russian language training at Indiana University for approximately five weeks, from June 15 to July 21, with approximately five weeks of Russian study in the Soviet Union, from July 22 to August 24, using the country itself as a living language laboratory. All participants must sign a pledge to speak only Russian throughout the trip. For full particulars about these two workshops, write to Professor J. T. Shaw, Director Russian Workshop, Indiana University, Box 70, Bloomington, Indiana.

NEA SAFETY COMMISSION TO STUDY SCHOOL-AGE ACCIDENTS

A two-year pilot study of school-age accidents and their relation to safety education will be undertaken by the NEA's National Commission on Safety Education, according to an announcement by Norman Key, executive secretary of the Commission. "It is hoped that the new knowledge gained through this research will provide substantial insights for increasing the safety of school children through more effective administrative and protective measures as well as through better safety instruction," Dr. Key said. Sites chosen for the study are five counties and one city in Virginia. The study will assess school safety measures that are prescribed by law, contained in textbooks, provided through instruction or pupil activity, as well as staff preparation on safety. Also scheduled for investigation are the safety of school environments, administrative measures, and school routines. As the project progresses, a statistical analysis will be made of more than 4,000 accidental injury cases along with a review of school situations to which the accident victims were exposed. Information available from a study begun in 1958 by the Virginia Department of Health and the county health departments is expected to be utilized. To carry out the project, the Commission has received a grant of \$65,678 from the National Institutes of Health, an agency of the U. S. Department of Health, Education, and Welfare. Stanley Abercrombie, assistant secretary of the Commission, is principal investigator for the study.

IT PAYS TO GO TO SCHOOL

The well-educated worker enjoys measurable advantages over the worker with little formal education. He earns more; he is more likely to find work in high prestige occupations. Annual data of the U. S. Bureau of the Census and the Bureau of Labor Statistics on income of families and workers demonstrate these advantages of the educated worker.

The education of the head of the family reflects the family's chances of reaching a high-income bracket. More than one fourth of the families headed by a person with some college training were in the \$10,000-and-over income bracket, but only one tenth of the families whose head was only a high-school graduate, and one twentieth of the families whose head was only an elementary-school graduate.

The median income of families headed by persons with four or more years of college was \$8,143. This amount is 44 per cent more than the median income of \$5,667 for families headed by persons with only a high-school education, and

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86 per cent more than the median income of \$4,386 for families headed by persons with only an elementary-school education. *Research Bulletin*, Vol. 38, No. 4, December 1960, p. 114.

COLLEGE DEGREES

The Nation's institutions of higher education granted a total of 464,008 degrees in 1958-59—about 5.4 per cent more than in 1957-58 and only about 7 per cent less than the all-time peak of 498,586, in 1949-50, according to a survey by the U. S. Office of Education. In 1958-59, there were 87,877 persons (26,448 men, 61,429 women) who obtained bachelor's or first professional degrees, 31,569 persons (16, 954 men, 14,615 women) who secured degrees above the bachelor's level and below the doctorate; and 1,614 persons (1,297 men, 317 women) who received doctorate degrees.—*Occupational Outlook Quarterly*, U. S. Department of Labor, December 1960, pp. 24-26.

RECENT NEA RESEARCH MEMOS

The NEA Research Division has available copies of *Research Memo* under the following titles: *Extended Work Year for Teachers* (4 pp.); *Provisions for Gifted Pupils* (6 pp.); *Special Services: Pupil Transportation and School Lunch Programs* (4 pp.); *Substitute Teachers and Principals, Salary-Schedule Provisions* (13 pp.); *Outside Employment of Teachers* (3 pp.); *Course Work Taken While Employed as Teacher* (3 pp.); *School Organization Plans* (8 pp.); *Operation of Separate Junior High Schools* (5 pp.); *Recruitment and Training for Teaching and for Supervisory Positions* (4 pp.); *Provision of Remedial Reading Teachers* (3 pp.); *Television in the Classroom* (3 pp.); *Double-Session or Half-Day Scheduling* (5 pp.); *Ability Grouping* (4 pp.); *Placement of Newly Appointed Experienced Teachers on the Salary Schedule, 1960-61* (32 pp.); *The Provision of School Nurse and Health Services* (7 pp.).

INTERGROUP RELATIONS WORKSHOP

A research and field study oriented workshop on "Intergroup Relations" for social science majors, social workers, teachers, government workers, ministers, community organization workers, administrators, nurses, policy, and hospital personnel will be offered from June 19 to July 28, 1961. The program is designed to help participants broaden their understanding of the social and psychological forces operating in America which cause intergroup conflicts and to analyze methods proposed and used in dealing with these tensions. The workshop is available to those who qualify as graduate students. The workshop will be limited to forty students. Some part and full-tuition scholarships are available. These have been donated to the University by the National Conference of Christian and Jews. Inquiries and registrations should be directed to Roland J. Hinz, Director of Admissions, Western Reserve University, Cleveland 6, Ohio.

A TRAVEL-STUDY COURSE

A special European travel-study course in art and aesthetics will be offered by Bucknell University next summer, with college credits (both graduate and undergraduate). Although the tour has been primarily planned to give students an opportunity to see many of the world's masterpieces while engaging in comprehensive study, a limited number of non-student participants who are inter-



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JUNIOR HIGH SCHOOL GUIDANCE

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THE SCHOOL PSYCHOLOGIST

by Mary Alice White and Myron W. Harris. This comprehensive book brings together all the relevant psychological and educational data needed by school psychologists, guidance counselors, teachers, and administrators. As a manual, it discusses practical matters in a down-to-earth fashion; as a reference book, it offers an analysis of nearly all of the research literature in the field. Due June 15.

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ested in the scholarly objectives of the program will be accepted. Among the countries to be visited during the seven-week program will be Italy, Greece, Austria, West Germany, Switzerland, France, and England. In each country, visits to leading galleries, museums, art centers, and historical sites have been scheduled. The tour officially begins June 29 in Milan, Italy, and ends August 17 in London, England. Complete information regarding the itinerary, fees, and college credits to be awarded may be obtained by writing to Pathways of Art in Europe, c/o Dr. F. David Martin, Bucknell University, Lewisburg, Pa.

SUMMER INSTITUTE IN ANTHROPOLOGY

The National Science Foundation is sponsoring, for the first time next summer, June 18-July 28, a Summer Institute in Anthropology for secondary-school teachers of natural and social science. A distinguished group of anthropologists will be teaching in the institute—among them, Dr. Fay-Cooper Cole, Chairman Emeritus of the Department of Anthropology, University of Chicago. In addition to lectures, the participants will excavate a local archaeological site, visit the famous primate collection at the San Diego Zoo, and view numerous films depicting primitive cultures still existent. Interested teachers should write: Dr. John H. Chilcott, Department of Education, University of California, Santa Barbara; University, California.

VISITING ASSOCIATESHIPS IN TEST DEVELOPMENT

Educational Testing Service will offer two Visiting Associateships in Test Development for the summer of 1961, from July 5 to August 31, 1961, one in Communications and one in Social Studies. The Associateships will give experienced teachers an opportunity to study testing problems in relation to goals of instruction. In working with the Test Development staff the Associates will become familiar with testing techniques, and at the same time they will bring their broad experience to bear on the problems inherent in nation-wide testing programs. There is a stipend of \$800 and reimbursement for travel to and from Princeton. An addition stipend up to \$300 will be paid on the basis of \$100 for each primary dependent. For full information write to Mrs. Howard R. Lane, Test Development Division Educational Testing Service, 20 Nassau Street, Princeton, New Jersey. Applications should be submitted by March 17, 1961.

SUMMER INSTITUTES IN THE HUMANITIES

Public senior high-school teachers and administrators from twenty states and the District of Columbia will be selected to participate in three Summer Institutes in the Humanities, July 1-29, 1961. These Summer Institutes, sponsored by the John Hay Fellows Program, will be held at Bennington College, Bennington, Vermont; Colorado College, Colorado Springs, Colorado; and Williams College, Williamstown, Massachusetts. Each of the 160 participants will receive a generous stipend, a dependency allowance, and a travel allowance. A moderate charge will be made for room and board. For complete information write to Charles R. Keller, Director, John Hay Fellows Program, 9 Rockefeller Plaza, New York 20, New York.

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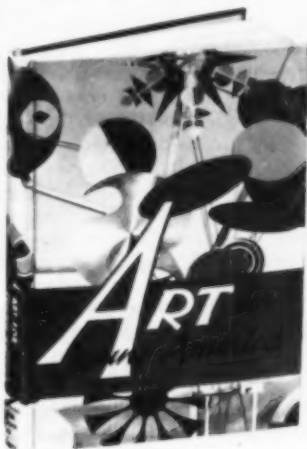
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The American Home Economics Association, will hold its 52nd annual meeting in Cleveland, Ohio, June 27 to 30, 1961. The program will include speakers of national and international importance, experts in various areas of home economics, exhibits of the latest developments in products and services used by home economists, trips to places of professional interest, and social events to provide relaxation for the busy delegates. AHEA President, Dr. Dorothy Siegert Lyle, will preside at the opening session. Dr. Lyle is Director of Consumer Relations for the National Institute of Drycleaning, Silver Spring, Maryland. For information write to American Home Economics Association, 1600 Twentieth Street, N. W., Washington 9, D. C.

ENGINEER SEMINARS WITH HIGH SCHOOL STUDENTS

A seminar on the subject of mechanical engineering was held November 17, with faculty members from the College of Engineering, University of Washington, meeting with a group of student from Roosevelt High School in Seattle. This was the first in a proposed series of four or five seminars on engineering and science to be held on the University campus during the year. About 25 students from the advanced physics classes at Roosevelt High School have been selected by their high-school teachers for participation in these seminars. The purpose of the program is to develop student interest in engineering and science. Though the seminars are conducted by members of the University faculty and are held on the University campus, they are actually being held under the auspices of the Guidance Committee of the Engineering Council for Professional Development. They are of an experimental nature and will serve as a pilot study to determine whether it will be feasible to continue the program and to broaden it to include students from other high schools.—*Memo to Schools*, The University of Washington.

A READING CONFERENCE

New Frontiers in Reading, the report and proceedings of the fifth annual conference of the International Reading Association, has been published by Scholastic Magazines, Inc. This 176-page volume, edited by J. Allen Figurel, contains the 42 major speeches of the 1960 conference held in New York City in May. Following the pattern of the conference, "New Frontiers in Reading" is divided into five parts: *Part 1*: the addresses delivered at the general meeting; *Part 2*: differentiating instruction to provide for the needs of learners; *Part 3*: reading and mental health; *Part 4*: reading in relation to the total curriculum; *Part 5*: writing books for children. The publication may be secured from Scholastic Magazines, 33 West 42nd Street, New York 36, New York at \$2 per single copy; \$1.50 for additional copies to the same address.

ENCYCLOPEDIA OF SOCIAL SCIENCES

Three of the nation's leading publishers, Macmillan, Collier's Encyclopedia, and The Free Press of Glencoe, Illinois, announced jointly that they are combining resources to publish a major, new encyclopedia of the social sciences, the first in its field in more than a quarter of a century. The Macmillan Company, an important publisher of trade and textbooks, published the original Encyclopedia of the Social Sciences in the early 1930's. Macmillan and Collier's

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Encyclopedia, both located in New York, are subsidiaries of the Crowell-Collier Publishing Company. The Free Press of Glencoe, Illinois, is a well-known publisher of professional books in the social science with headquarters in Chicago. A. Allen Wallis, professor of economics and statistics and dean of the Graduate School of Business at the University of Chicago, has been appointed chairman of the editorial board of the new encyclopedia. He will be assisted by a council of advisers, composed of some of the nation's leading social scientists.

TEACHERS ATTEND SCIENCE LECTURE SERIES

More than 300 science and mathematics teachers, representing 119 New England schools, participated in a recently concluded series of 28 lectures sponsored by the New England School Science Advisory Council and the New England Council's program of Industry Aids to Education. The talks, held in three Massachusetts communities—Stoughton, North Andover, and Springfield—were designed to keep teachers informed of the latest developments in their fields. They drew audiences from Rhode Island, southern New Hampshire, Connecticut, and southern Vermont, in addition to Massachusetts instructors.

NESSAC, comprised of some 60 professional societies throughout New England, is planning similar programs. Recently, it established the first of its Science Project Clinics, staffed by industry experts in various technical fields. These clinics are designed to offer valuable aid and advice in projects on which students are working.

FILM SERIES ON HEREDITY

Indiana University has available for purchase or rental a new film series entitled *Heredity*. The series of nine 30-minute films is designed to teach the biological facts of inherited characteristics, and is suitable for use with high-school or college biology classes or general adult audiences. The black-and-white films are priced at \$125 for purchase and \$5.25 for rental. Titles in the *Heredity* series are: "It Runs in the Family;" "Reproduction and Heredity;" "Sexuality and Variation;" "Mendel's Experiments;" "Many Pairs of Genes;" "Heredity and the Chromosomes;" "Heredity and Environment;" and "Fact and Fallacy." For purchase, preview, or rental information write to NET Film Service, Audio-Visual Center, Indiana University, Bloomington, Indiana.

FILM ON LIFE INSURANCE

A new full-color, 16 mm. sound motion picture—using animation, live action, and "picture rhythm" to tell its story—has been filmed by the Institute of Life Insurance to explain how life insurance works, and what it means to American families. *Life Insurance—What It Means and How It Works* uses live-action vignettes to show how life insurance plays an important part in helping people of all ages accomplish their aims, engaged as they are in different occupations and living as they do in different parts of the country. Animation is used for a clear presentation of the principles upon which life insurance is based.

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policyholders' funds are also explained. Social studies, home economics, business education and mathematics teachers in high schools will find it a valuable aid. The film can be used independently, or in conjunction with booklets published by the Institute of Life Insurance such as *Sharing the Risk*, *Moderns Make Money Behave*, *Blueprint for Tomorrow*, *The Mathematics of Life Insurance*, or *Decade of Decision*. These student booklets are available free in classroom quantities from the Institute. The viewing of the film is 13 minutes. It is distributed on a free-loan basis by Association Films, 347 Madison Avenue, New York 17, New York, and by Modern Talking Picture Service, 3 East 54th Street, New York 22, New York. A print may be purchased from the Institute of Life Insurance, 488 Madison Avenue, New York 22, New York for \$75.

HOMEWORK—A TRIPLE PLAY

Homework is a three-way responsibility, according to the Montclair, New Jersey, Board of Education. Its new "homework policy" covers students, teachers and parents. The Board's advice to parents is: provide a home atmosphere and facilities that are conducive to good study—and don't do the homework for the children. Teachers, it says, should start in third grade assigning work that is an "introduction" to homework, and work up to 135 minutes of nightly preparation for ninth-grade pupils. This, at least, is the prevailing view in one school system.—*Air Letter*, NEA.

PROVISIONS FOR THE GIFTED

A guide, entitled *A Guide for Rating Provision for the Gifted* prepared by A. Harry Passow; Deton J. Brooks, Jr.; and the Staff of the Talented Youth Project, Horace Mann-Lincoln Institute of School Experimentation, Teachers College, Columbia University, is useful in establishing some priorities in planning for gifted and talented students, by: (1) considering the kinds of provisions that have been found useful, (2) assessing performance in the various areas, and (3) determining points of agreement and disagreement on the need for action in these areas for the particular school. The words *gifted* and *talented* are used interchangeably in this rating form, both referring to students of high potential. The performance and importance ratings for each item are to be made in terms of its application *specifically to the education of the talented student*. For example, a school may administer tests to students without any special use of these in the identification of its talented students. Such a school, however extensive its testing program, would rate low on its performance with respect to using such tests for identifying its talented students. The rating of the school's provisions do not evaluate the performance of any individual. The results of this assessment will be used to guide future program-planning activities.

There are three sections. Section I is a form for gathering information about the rater; Section II is the form for rating school provisions for the gifted; and Section III lists possible "next steps" to be ranked in order of priority for program improvement. A 2-page manual of instructions is attached by perforation to the 4-page form. Copies of this guide may be ordered from Bureau of Publications, Teachers College, Columbia University, New York, New York, at the following prices: 5-9 copies, 25¢ each; 10-49 copies, 20¢ each; and 50 or more copies at 15¢ each.

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JUVENILE DELINQUENCY

Juvenile delinquency court cases increased by 2 per cent in 1959, the U. S. Children's Bureau reported. The Bureau noted, however, that last year's increase was the smallest reported during the past decade even though the juvenile delinquency rate has risen steadily for eleven consecutive years. Contrary to trends in previous years, the increase in delinquency cases in 1959 did not exceed the rise in the child population, which went up by 5 per cent among children of juvenile court age (10-17).

The 1959 findings roughly parallel data recently issued by the FBI, which showed a 4 per cent increase in police arrests of juveniles in 1959 over 1958. Both juvenile court and police arrest data show that, since 1948, juvenile arrests and court cases have more than doubled while the population of our young people has increased by less than one half. While the general picture of delinquents before the juvenile courts showed a 2 per cent increase in 1959, there was a 2 per cent decrease in the number of juveniles handled in urban areas while courts serving semiurban and rural areas experienced increases of 7 and 15 per cent respectively.

INTERNATIONAL HANDBOOK OF FELLOWSHIPS, SCHOLARSHIPS AND EDUCATIONAL EXCHANGES

The twelfth edition of *Study Abroad* is now in print. It contains information on some 100,000 individual opportunities for international study and travel in 1961 and 1962. These scholarships and fellowships are offered for study in a wide selection of fields and at all levels of education; they vary in duration from about two weeks to eight years. The new edition may be procured from the UNESCO Publications Center and from the Columbia University Press. Approximate price: \$3.

JOB GUIDE FOR YOUNG WORKERS

Students, teachers, and counselors will find many helpful suggestions contained in the publication entitled *Job Guide for Young Workers*. This guide contains descriptions of the kinds of jobs found in the various occupational fields of work and industry groups; detailed descriptions of duties and characteristics, qualifications required, employment prospects, advancement opportunities, and entry methods for 112 jobs frequently held by high-school graduates who enter the labor force; advice concerning the more rewarding job opportunities available as a result of education and training beyond high school; short- and long-range general employment outlook information for new entrants into the labor market; directions for locating Federal and state agencies which provide labor market information and counseling services; a listing of references furnishing information helpful in making a vocational choice; tips on how to go about getting a job, drawn from the experience of more than 1,800 Public Employment Service offices. Copies of this *Guide* are available at 45 cents each from the Superintendent of Documents, Washington 25, D. C. A discount of 25% is available on all orders of 100 or more copies to be sent to one address.

EDUCATION IN FRANCE

A periodical, entitled *Education in France*, is available without charge from the Cultural Service of the French Embassy, 972 Fifth Avenue, New York 21, New York. This publication, of the magazine type, 8 $\frac{3}{8}$ " x 10 $\frac{3}{8}$ " in page

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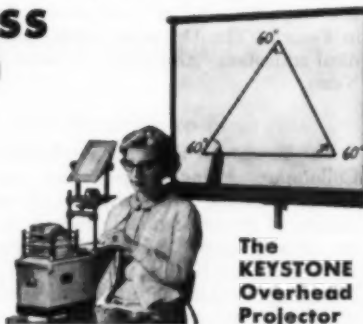
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size, is published four times during the year. It describes education provisions in France. The December 1960 edition describes France's program of technical education. Also available from the same address is the periodical *French News*.

HONOR PROGRAM

The Longmont High School, Longmont, Colorado, has conducted an Honors Colloquium during the past four years. This program is conducted in cooperation with the University of Colorado. In an effort to extend quantity and quality of the educational program to students of greater ability, the students are chosen upon the basis of their performance in four different areas: (1) their grades in high school thus far; (2) test scores are seriously considered, including mental maturity scores which indicate native abilities to learn, whether or not grades indicate use of these abilities; (3) attitudes indicated by opinions of instructors who have had students in classes; (4) extent of participation in a variety of activities sponsored by the local school system.

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RESEARCH IN SCIENCE EDUCATION

Robert H. Carleton, executive secretary of the National Science Teachers Association (NSTA), a department of the NEA, has announced receipt of a grant of \$149,700 from the National Cancer Institute for a research project aimed at discovering how to produce motion picture films to best communicate the activities and methods of research scientists. The University of Oklahoma at Norman, Okla., has been selected as the site of the project and will conduct the necessary research and produce the six, 15-minute films contemplated in the program. Four divisions of the University are cooperating in this joint venture: the College of Education, the Oklahoma Medical Research Foundation, the University of Oklahoma Medical School, and the Motion Picture Production Division. After the successful completion of the research phase, film prints for school use will be made and distributed widely to a potential audience of more than four million junior high-school students. An assumption underlying the entire project is that there is currently a need for improved communication between today's scientists and tomorrow's scientists now in school. It is expected that effective communication of who and what the scientists are and how they work will influence students toward choosing courses which will prepare them for careers in science research.

BULLETIN BOARD DISPLAYS

Better Bulletin Board Displays, an expanded and enlarged edition of an earlier publication, is eleventh in the University of Texas' Visual Instruction Bureau's series of visualized handbooks released for distribution. A special feature of the new handbook is that the layout itself presents ideas for bulletin board displays. Prepared by J. Preston Lockridge and illustrated by Greda

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McMurry, the booklet stresses the importance of teacher-pupil responsibility in designing the bulletin board and outlines steps to be followed in its preparation. The latest addition to the Bureau's "Bridges for Ideas" series also points out strengths, as well as limitations, of the bulletin board. Outlining its uses, it offers suggestions for the selection and lettering of captions and lists sources of free and inexpensive materials. Single copies of the handbook may be ordered for \$2 from the Visual Instruction Bureau, Division of Extension, University of Texas, Austin 12, Texas. The following discounts are offered: two to ten copies—10 per cent; 11 to 100 copies—25 per cent; and 101 copies or more—33 $\frac{1}{3}$ per cent.

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A series of books and pamphlets are available from the German Embassy (1742-44 R Street, N. W., Washington 9, D. C.). A few of those available include: *Germany in a Nutshell* (116 pp.); *Do You Know Germany?* (6 pp.); *The Government of the Federal Republic of Germany* (8 pp.); *The New German Army* (24 pp.); *The Bonn Constitution* (68 pp.); *A Visit to Germany* (32 pp.); *Facts on Germany* (16 pp.); *Meet Germany* (132 pp.); *Five Points for Student Discussion—Germany* (16 pp.).



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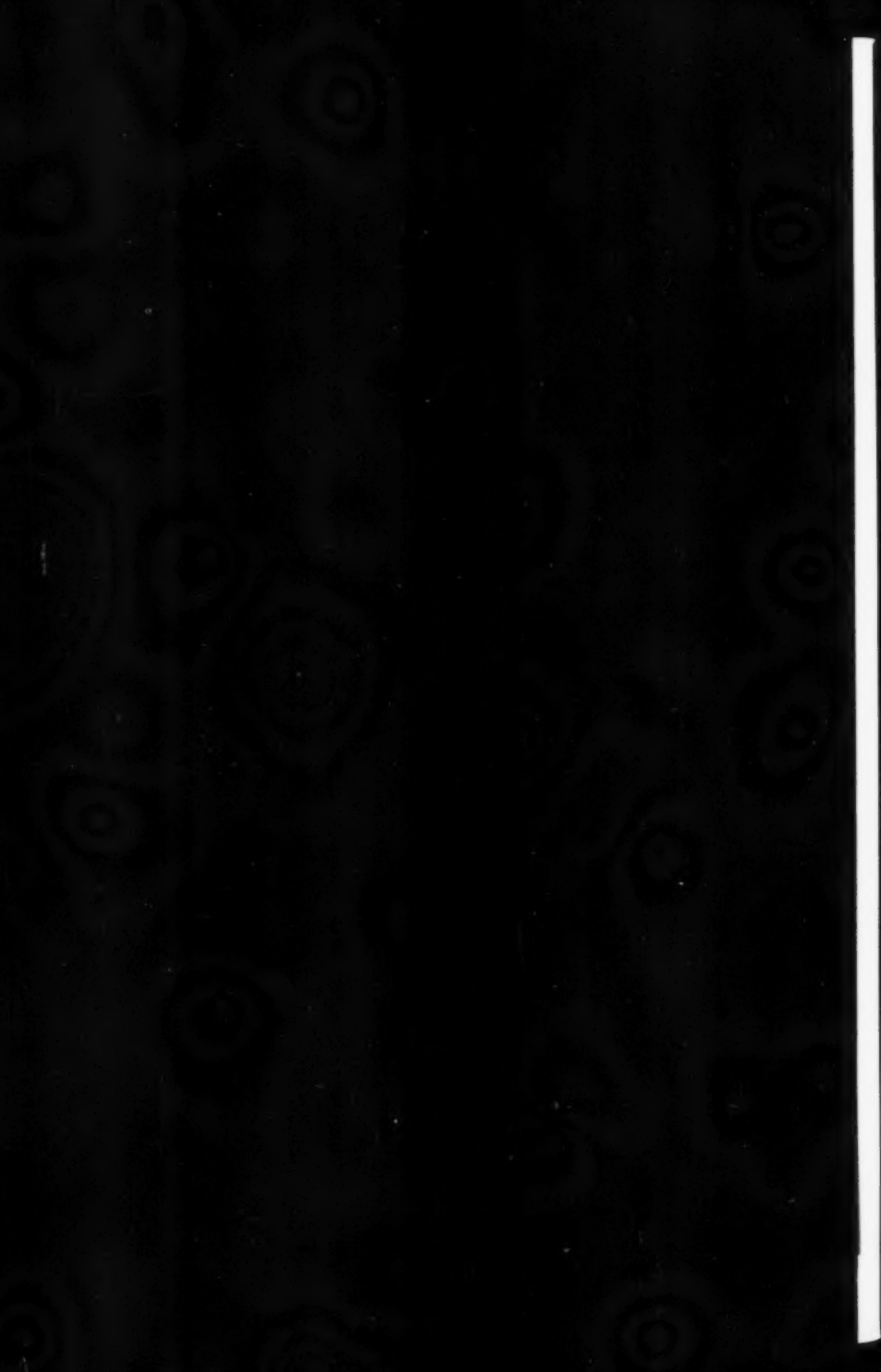
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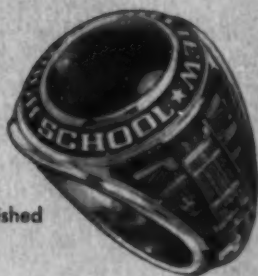
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